

Lovecraft

Insainment

Contents

1	Cthulhu Mythos deities	1
1.1	Outer Gods	1
1.1.1	List	1
1.2	Great Old Ones	6
1.2.1	Table of Great Old Ones	6
1.3	Great Ones	7
1.4	Elder Things	7
1.4.1	Known Elder Things In The Mythos	7
1.5	See also	8
1.6	References	8
1.7	Bibliography	11
2	Azathoth	13
2.1	H. P. Lovecraft	13
2.1.1	Inspiration	13
2.1.2	Fiction	13
2.2	Other writers	14
2.2.1	August Derleth	14
2.2.2	Ramsey Campbell	14
2.2.3	Gary Myers	15
2.2.4	Thomas Ligotti	15
2.2.5	Nick Mamatas	15
2.2.6	<i>Call of Cthulhu</i> role-playing game	16
2.3	<i>The Azathoth Cycle</i>	16
2.4	In popular culture	16
2.5	References	16
2.6	Sources	17
2.7	External links	17
3	Byatis	18
3.1	Summary	18
3.2	“The Room in the Castle”	18
3.3	References	19

4	Ramsey Campbell deities	20
4.1	Daoloth	20
4.2	Eihort	20
4.3	Glaaki	20
4.4	Ghroth	21
4.5	The Horror Under Warrendown	21
4.6	Y'golonac	21
4.7	References	21
5	Lin Carter deities	22
5.1	Aphoom-Zhah	22
5.2	The Worm that Gnaws in the Night	22
5.3	Zoth-Ommog	22
5.4	See also	23
5.5	References	23
6	Cthugha	24
6.1	Description	24
6.2	Appearances	24
6.3	References	24
6.4	See also	25
7	Cthulhu	26
7.1	Etymology, spelling and pronunciation	26
7.2	Description	26
7.3	In the mythos	27
7.4	Publication history	27
7.5	Legacy	28
7.5.1	Games	29
7.5.2	Politics	29
7.5.3	Science	29
7.6	References	30
7.7	Further reading	31
7.8	External links	31
8	Cthulhu Mythos supernatural characters	32
8.1	Magnum Innominandum	32
8.2	Mlandoth and Mril Thorion	32
8.3	Pharol	32
8.4	Servitors of the Outer Gods	32
8.5	Xexanoth	33
8.6	Xiurhn	33
8.7	References	33

8.7.1	Notes	33
9	Cthylla	34
9.1	Cthylla in the mythos	34
9.2	References	34
10	Cyäegha	35
10.1	Summary	35
10.2	Cult	35
10.3	The five Vaeyen	35
10.4	Other aspects	35
10.5	Notes	36
10.6	References	36
11	Ghatanothoa	37
11.1	Summary	37
11.1.1	Other connections to the mythos	37
11.1.2	Appearance in other media	37
11.2	References	38
11.2.1	Notes	38
11.2.2	Primary sources	38
11.2.3	Secondary sources	38
11.3	External links	38
12	Gla'aki	39
12.1	Glaaki in the mythos	39
12.2	Glaaki's cult	39
12.3	The Green Decay	39
12.4	References	40
13	List of Great Old Ones	41
13.1	A	41
13.1.1	Aphoom-Zhah	41
13.1.2	Atlach-Nacha	41
13.1.3	Azathoth	41
13.2	B	41
13.2.1	Basatan	41
13.2.2	Bokrug	41
13.3	C	41
13.3.1	Chaugnar Faugn	42
13.3.2	Cthugha	42
13.3.3	Cthulhu	42
13.3.4	Cthylla	42

13.3.5 Cynothoglys	42
13.4 D	42
13.4.1 Dweller in the Gulf	42
13.5 E	42
13.5.1 Eihort	42
13.6 M	43
13.6.1 Morrick	43
13.6.2 Morrick	43
13.7 N	43
13.7.1 Nug and Yeb	43
13.7.2 Nyogtha	43
13.8 O	43
13.8.1 Oorn	43
13.9 Q	43
13.9.1 Quachil Uttaus	43
13.10R	43
13.10.1 Rlim Shaikorth	43
13.10.2 Rhan-Tegoth	43
13.10.3 Rhogog	43
13.11S	44
13.11.1 Shudde M'ell	44
13.11.2 Summanus	44
13.12V	44
13.12.1 Vulthoom	44
13.13W	44
13.13.1 The Worm that Gnaws in the Night	44
13.14Y	44
13.14.1 Yag-Kosha	44
13.14.2 Yibb-Tstll	44
13.14.3 Yig	44
13.15Z	45
13.15.1 Zathog	45
13.15.2 Zushakon	45
13.16See also	45
13.17References	45
13.17.1 Notes	45
14 Hastur	46
14.1 Hastur in the mythos	46
14.2 In popular culture	48
14.3 See also	48
14.4 Footnotes	49

14.5	References	49
14.6	External links	49
15	High Priest Not to Be Described	50
15.1	Summary	50
15.2	Identity	50
15.3	References	51
15.3.1	Notes	51
16	Ithaqua	52
16.1	Ithaqua in the mythos	52
16.2	See also	52
16.3	Notes	52
16.4	References	53
17	Henry Kuttner deities	54
17.1	The Hydra	54
17.2	Iod	54
17.3	Nyogtha	55
17.4	Vorvadoss	55
17.5	Zushakon	55
17.6	References	56
18	Lu-Kthu	57
19	Brian Lumley deities	58
19.1	Bugg-Shash	58
19.2	Kthanid	58
19.3	Mnomquah	58
19.4	Oorn	58
19.5	Shudde M'ell	59
19.6	Summanus	59
19.7	Yad-Thaddag	59
19.8	Yibb-Tstll	59
19.9	See also	59
19.10	References	60
20	Mordiggian	61
20.1	Mordiggian in the mythos	61
20.2	Mordiggian's cult	61
20.2.1	References	62
20.3	Bibliography	62
20.4	External links	62

21 Nodens (Cthulhu Mythos)	63
21.1 Summary	63
21.2 Other appearances	64
21.3 References	64
21.3.1 Notes	64
21.3.2 Books	64
21.3.3 Web sites	64
22 Nyarlathotep	65
22.1 In the work of H. P. Lovecraft	65
22.2 Inspiration	65
22.3 Summary	67
22.4 <i>The Nyarlathotep Cycle</i>	67
22.5 Table of forms	69
22.5.1 Overview	69
22.5.2 Table	69
22.6 In popular culture	69
22.7 Notes	70
22.8 References	71
22.9 External links	71
23 Rhogog	72
23.1 Summary	72
23.1.1 Notes	72
24 Shub-Niggurath	73
24.1 Development	73
24.1.1 Revision tales	73
24.1.2 Other references	75
24.2 The Black Goat	75
24.3 Robert M. Price's interpretation	75
24.4 Other writers	76
24.4.1 Ramsey Campbell	76
24.4.2 Stephen King	76
24.4.3 Paul Stewart	76
24.4.4 Paul Morris	76
24.4.5 Gary Myers	76
24.4.6 Jim Butcher	76
24.4.7 Edward M. Erdelac	76
24.4.8 Joseph Nanni	76
24.4.9 Joe Hill	77
24.4.10 Christopher Brookmyre	77

24.4.11 Anders Fager	77
24.4.12 Charles Stross	77
24.4.13 A.J. Smith	77
24.4.14 Charles Gilman (pen name of Jason Rekulak)	77
24.5 See also	77
24.6 Notes	78
24.7 References	78
24.8 External links	79
25 Clark Ashton Smith deities	80
25.1 Deities of Hyperborea	80
25.1.1 Abhoth	80
25.1.2 Atlach-Nacha	80
25.1.3 Rlim Shaikorth	81
25.1.4 Tsathoggua	81
25.1.5 Ubbo-Sathla	81
25.1.6 Yhoundeh	81
25.2 Deities of Zothique	81
25.2.1 Alila	82
25.2.2 Basatan	82
25.2.3 Geol	82
25.2.4 Ililot	82
25.2.5 Mordiggian	82
25.2.6 Ojhal	82
25.2.7 Thamogorgos	82
25.2.8 Thasaidon	82
25.2.9 Vergama	82
25.2.10 Yuckla	82
25.2.11 Yululun	83
25.3 Other deities	83
25.3.1 Dweller in the Gulf	83
25.3.2 Ong	83
25.3.3 Quachil Uttaus	83
25.3.4 Vulthoom	83
25.3.5 Xexanoth	84
25.4 Notes	84
26 Tsathoggua	85
26.1 Description	85
26.1.1 Dwelling	86
26.2 Servitors	86
26.2.1 Formless spawn	86

26.2.2 Voormis	87
26.3 Family tree	87
26.3.1 Cxaxukluth	88
26.3.2 Ghisguth	88
26.3.3 Hziulquoigmnzhah	88
26.3.4 Klosmiebhux	88
26.3.5 Knygathin Zhaum	88
26.3.6 Sfatliclp	88
26.3.7 Shathak	88
26.3.8 Ycnágnnisssz	89
26.3.9 Zstylzhemghi	89
26.3.10 Zvilpogghua	89
26.4 Other appearances	89
26.5 <i>The Tsathoggua Cycle</i>	89
26.6 See also	90
26.7 References	90
26.7.1 Notes	90
26.7.2 Books	91
26.7.3 Web sites	91
26.8 External links	91
27 Ulthar	92
27.1 Town	92
27.2 Deity	92
27.3 References	92
27.3.1 Notes	92
28 Xothic legend cycle	93
28.1 The Demon Trinity	93
28.1.1 Ghatanothoa	93
28.1.2 Ythogtha	94
28.1.3 Zoth-Ommog	94
28.2 Sanbourne Institute of Pacific Antiquities	94
28.3 Stories	94
28.3.1 “The Dweller in the Tomb”	94
28.3.2 “Out of the Ages”	94
28.3.3 “The Horror in the Gallery”	95
28.3.4 “The Thing in the Pit”	95
28.3.5 “The Winfield Heritage”	95
28.4 See also	95
28.5 References	95
28.5.1 Bibliography	96

28.5.2 Notes	96
29 Y'gononac	97
29.1 Summary	97
29.2 See also	97
29.3 References	97
29.3.1 Notes	99
30 Yig	100
30.1 Yig in popular culture	100
31 Yog-Sothoth	102
31.1 Mythos	102
31.2 Beyond the Gates of the Silver Key	103
31.3 The Old Ones	103
31.4 Avatars of Yog-Sothoth	103
31.4.1 Aforgomon	103
31.4.2 The Lurker at the Threshold	103
31.4.3 'Umr at-Tawil	104
31.4.4 The Eater of Souls	104
31.5 See also	104
31.6 Footnotes	104
31.7 References	104
31.8 External links	105
32 Zhar (Great Old One)	107
32.1 Zhar in the mythos	107
32.2 Lloigor	107
32.3 Alaozar	107
32.4 References	107
33 Cthulhu Mythos	109
33.1 History	109
33.1.1 First stage	109
33.1.2 Second stage	112
33.2 See also	112
33.3 Notes	112
33.4 References	113
33.5 Further reading	113
33.6 External links	114
34 H. P. Lovecraft	115
34.1 Early life	115
34.1.1 Family	115

34.1.2 Upbringing	115
34.2 Adulthood	117
34.2.1 Reclusion	117
34.2.2 Writing	117
34.2.3 Death of mother	117
34.2.4 Marriage and New York	117
34.2.5 Financial difficulties	118
34.2.6 Brooklyn	118
34.2.7 Return to Providence	118
34.2.8 Last years	119
34.3 Appreciation	119
34.3.1 Within genre	119
34.3.2 Literary	119
34.3.3 Philosophical	119
34.4 Themes	120
34.4.1 Forbidden knowledge	120
34.4.2 Non-human influences on humanity	120
34.4.3 Inherited guilt	120
34.4.4 Fate	120
34.4.5 Civilization under threat	120
34.4.6 Race, ethnicity, and class	121
34.4.7 Risks of a scientific era	121
34.4.8 Religion	122
34.4.9 Superstition	122
34.5 Influences on Lovecraft	122
34.6 Influence on culture	123
34.6.1 Music	124
34.6.2 Games	125
34.6.3 Lovecraft as a character in fiction	126
34.7 Editions and collections of Lovecraft's work	126
34.7.1 Letters	126
34.7.2 Copyright	127
34.8 World Fantasy Award and H. P. Lovecraft controversy	128
34.9 Locations featured in Lovecraft stories	128
34.9.1 Historical	129
34.9.2 Fictional locations	130
34.10Bibliography	130
34.11Documentary video and audio biographies	130
34.12Notes	130
34.13References	135
34.14Further reading	135

34.15 External links	136
34.16 Text and image sources, contributors, and licenses	144
34.16.1 Text	144
34.16.2 Images	150
34.16.3 Content license	151

Chapter 1

Cthulhu Mythos deities

Main article: [Cthulhu Mythos](#)

H. P. Lovecraft created a number of fictional deities throughout the course of his literary career, including the “Great Old Ones” and the “Elder Things”, with sporadic references to other miscellaneous deities (e.g. [Nodens](#)) whereas the “Outer Gods” are a later creation of other prolific writers such as [August Derleth](#), who was credited with formalizing the *Cthulhu Mythos*.^{[1][2]}

1.1 Outer Gods

As it is known in the mythos, the Outer Gods are ruled by [Azathoth](#), the “Blind Idiot God”, who holds court at the center of the universe. A group of Outer Gods dance rhythmically around Azathoth, in cadence to the piping of a demonic flute. Among the Outer Gods present at Azathoth’s court are the entities called “Ultimate Gods” in *The Dream-Quest of Unknown Kadath* (called Lesser Outer Gods in the *Call of Cthulhu* RPG), and possibly [Shub-Niggurath](#), the “Black Goat of the Woods”. [Yog-Sothoth](#), the “All-in-One”, co-rules with Azathoth and exists as the incarnation of time in the cosmos, yet is somehow locked outside the mundane universe. [Nyarlathotep](#), the “Crawling Chaos”, is the [avatar](#) of the Outer Gods, existing as the incarnation of space and functions as an intermediary between the deities of the pantheon and their cults. The only Outer God to have a true personality, Nyarlathotep possesses a malign intellect and reveals a mocking contempt for his masters.^[3]

1.1.1 List

Abhoth

See [Clark Ashton Smith](#) deities.

Aiueb Gnshal

Aiueb Gnshal (*The Eyes Between Worlds*, *The Child-Minded God*)^[4] is a mysterious Outer God, who has his abode in a forgotten temple located somewhere in [Bhutan](#). He appears as a formless black void, with seven pulsing orb-like eyes, and is mainly worshiped by [ghouls](#), which tribute him in a defiled cult described in the mysterious *Cambuluc Scrolls* of the wizard Lang-Fu, dating back 1295 AD. Peering through the eyes of this god, after a hideous and devastating ritual, allows one to see straight into [Azathoth](#)’s court. It is rumoured that the powers of Mongolian warlord [Temujin](#), was a favour of Aiueb Gnshal.

Azathoth

See [Azathoth](#).

Azhorra-Tha

Azhorra-Tha^[5] is an Outer God imprisoned on planet **Mars**, as it fled from Earth after the imprisonment of the Great Old Ones. Its appearance is that of an insectoid toad-like squid, but its shape continuously changes emitting an awful buzz. The **Mi-Go** discovered the prison of Azhorra-Tha the millennia after, and made everything to not reveal its location to any human being.

The Blackness from the Stars

The *Blackness from the Stars* is an immobile blob of living, sentient darkness, torn from the primal fabric of the cosmos at the center of the universe. It is distinguishable in darkness only as vaguely shimmering oily pitch. Although intelligent, it speaks no known language and ignores attempts to communicate.

The Cloud-Thing

A man-eating cloudy mass, unnamed Outer God at the court of **Azathoth**.

C'thalpa

C'thalpa^[6] (*The Internal One*)^[7] is a huge mass of living sentient magma, located in the Earth's **mantle**. She is mother of the Great Old One *Sherot*, and five other unnamed hideous children. She is also served by a race of mole-like humanoid burrowers known as the *Talpeurs*.

Cxaxukluth

Cxaxukluth (*Androgynous Offspring of Azathoth*) is one of the *Seed-Spawn* of **Azathoth**, grown to adulthood and monstrous proportions. In appearance, Cxaxukluth resembles something of a cross between Azathoth and **Ubbo-Sathla**: an amorphous, writhing mass of bubbling, nuclear, protoplasmic-gel. He normally dwells alone within an unnamed dimension beyond time and space, unless disturbed or summoned away.

Daoloth

See Ramsey Campbell deities.

Darkness

Darkness (*Magnum Tenebrosum*, *The Unnamed Darkness*) is a mysterious entity spawned by **Azathoth**, and is the progenitor of **Shub-Niggurath**.

D'endrrah

D'endrrah^[6] (*The Divinity*) is sort of blurry female entity of supernatural beauty, living inside a dark palace located on Mars' Moon **Deimos**. She lives in a hall with myriads of mirror altering her actual image, which is that of a tentacled dark abyss. This Mythos entity is somewhat inspired by **C. L. Moore's Shambleau**, the illusionary Martian she-vampires of lust.

Ghroth

See Ramsey Campbell deities.

The Hydra

See Henry Kuttner deities.

Ialdagorth

Ialdagorth (*The Dark Devourer*) is both the cousin and servant of **Azathoth**, appearing as a black, shapeless, malevolent mist. The sight of such a fiend is unsettling if not traumatizing.

Kaajh'Kaalbh

Kaajh'Kaalbh^[8] is a lesser Outer God, servitor of **Azathoth**, but secluded in a parallel chaotic-dimension where everything is unstable. The god itself is constantly formed or disrupted, and has no true form at all. Whoever attempts summoning this entity needs the aid of a **Dimensional Shambler**, and the deity may manifest in variety of forms, often as an immense **lava lake** or a vast pool of solidified **quicksilver**.

Lu-Kthu

Lu-Kthu (*Birth-womb of the Great Old Ones* or *Lew-Kithew*) is a titanic, planet-sized mass of entrails and internal organs. On closer examination it appears a wet, warty globe, covered with countless ovoid pustules and spider-webbed with a network of long, narrow tunnels. Each pustule bears the larva of a Great Old One.

Mh'ithrha

An invisible wolf-like fiend similar to **Fenrir** of Norse mythology (if not coincident). Mh'ithrha (*Arch-Lord of Tindalos*) is the lord of the **Hounds of Tindalos**, and the most powerful. Although not an actual *Outer God* as such, its form and awesome powers defy standard classification. Mh'ithra's eternal battle with **Yog-Sothoth** is said to be legendary.

Mlandoth and Mril Thorion

See **Mlandoth and Mril Thorion**.

Mother of Pus

A Lesser Outer God composed of slime, tentacles, eyes, and mouths. The Mother of Pus was spawned through an obscene mating between a human and **Shub-Niggurath**. When summoned to Earth, the Mother of Pus seeks refuge in pools of stagnant, foul water.

The Nameless Mist

The Nameless Mist (Nyog' Sothep?) is a misty, shapeless thing.

Ngry-Korath

Ngry-Korath (*The Ultimate Abomination* or *The Dream-Death*) is a dark blue-green mist which causes a sense of terror as it approaches. Once close, an eye of flame forms within. He spawned by fission the Great Old One (or the avatar of his) 'Ymnar, and his nemesis is the Elder God **Paighon**. He may coincide with the entity known as the *Magnum Tenebrosum*.

Nyarlathep

See **Nyarlathep**.

Nyctelios

Once an Elder God, Nyctelios^[9] has been punished by his peers - especially **Nodens** - for having created a race of foul servitors. He has been permanently banished from the Elder God's olympus, and imprisoned beneath the

eastern **Mediterranean Sea**, near **Greece**, in a dark, basalt-built citadel named *Atheron*. However the exiled deity is not dead, but just sleeping, and one day he will rise again from his abyss manifesting himself as a blue, 6-meters tall, **cyclops**-like monstrosity, with the bulk of his body covered entirely in crawling worms.

Ny-Rakath

A goat-like fiendish horror with bat wings and multiple horns, mentioned as the brother of **Shub-Niggurath**.

Olkoth

Olkoth (*God of the Celestial Arcs*)^[10] appears as a demoniacal god-like entity able to reincarnate in human bodies if the stars are right (sort of a “Cthulhian” **Antichrist**).^[11] Olkoth may emerge in our dimension through an eyeless, grotesque statue of the **Virgin Mary**.

Shabbith-Ka

Shabbith-Ka appears as a shapeless, roughly man-sized purplish aura, spitting and crackling with powerful electrical arcs. A sense of power, malignancy, and intelligence accompanies it and persons able to gaze at its form long enough can see a rudimentary face or faces within the glowing mass.

Shub-Niggurath

See **Shub-Niggurath**.

Star Mother

The Star Mother appears as a chunk of yellow-green stone about the size of an infant. Its shape suggests a plump, huge-breasted, faceless female figure. From it extend dozens of pencil-thin root-like strands. It is one of the *Larvae of the Other Gods* and has no cult, although served by **zombie** slaves.

Suc'Naath

Suc'Naath is one of the mindless gods which twist and dance in the court of **Azathoth**. It appears as a formless spinning **hurricane**-like thing with strings of violet and golden colors across its shape, constantly emitting, sickening, smacking, and screeching noises, while showing pain-stricken faces appearing on its body.

Suc'Naath's essence is currently divided into three parts, one in a comet called *Aiin*, the other in some sort of statue located somewhere in the World, while the third has been genetically passed on for aeons through prehuman, and now human races of earth, mostly in the middle east. The carriers of the Outer God's gene are said to have done great acts of magic and/or to have been insane. If these three parts are ever to be combine, Suc'Naath will be freed. This entity is served by a small middle eastern cult or sect known as *the Golden Hands of Suc'Naath*, which collect deranged intellectuals, and trained assassins, who wish to set Suc'Naath free (they may have connections to the old **Hashashin** cult as well).

Tru'nembra

Tru'nembra (*The Angel of Music*) is the name given in *Malleus Monstrorum* Call of Cthulhu roleplay game guide to the entity described in **Howard Philips Lovecraft's** novel “The Music of Eric Zahn”. It has no shape, but manifests as haunting music.

Tulzscha

Tulzscha (*The Green Flame*) is the name given in *Malleus Monstrorum* Call of Cthulhu roleplay game guide to the entity described in **Howard Philips Lovecraft's** story *The Festival*. Tulzscha appears as a blazing green ball of flame,

dancing with its Lesser Outer Gods at the court of **Azathoth**. Called to our world, it assumes a gaseous form, penetrates the planet to the core, then erupts from below as a pillar of flame. It cannot move from where it emerges.

Ubbo-Sathla

See **Clark Ashton Smith** deities.

Uvhash

Uvhash (*The Blood-Mad God of the Void*) appears as a colossal, vampiric, red mass of both tentacles and eyes. It dwells within the realm of *Rhylos*, which matches with the red planet **Mars**, and whoever summons Uvhash witnesses an atrocious death. He has affinities with the **star vampires**, and is rumored to have been one of mad emperor **Caligula**'s eldritch sponsors as well. There is enmity with both the Elder God **Nodens** and the Great Old One Gi-Hoveg.

Xa'ligha

Xa'ligha (*Master of the Twisted Sound* or *Demon of Dissonance*) is an entity made of maddening sound, somehow similar to *Tru'Nembra*. There is some affinity with the Great Old One **Hastur**^[12]

Xexanoth

See **Xexanoth**.

Ycnàgnnisssz

Ycnàgnnisssz is a black, festering, amorphous mass that constantly blasts and erupts violently, spewing out bits of churning lava-like material. She spawned the Great Old One **Zstylzhemgni** by fission.

Yhoundeh

See **Yhoundeh**.

Yibb-Tstll

A gigantic, bat-winged humanoid with detached eyes, wearing a green robe. This horrible deity sees all time and space as it slowly rotates in the centre of its clearing within the *Jungle of Kled*, in Earth's **Dreamlands**. Beneath its billowing cloak are a multitude of **nightgaunts**, suckling and clutching at her breasts. Having a close connection to the Great Old One **Bugg-Shash**,^[13] so should **Yibb-Tstll** be regarded as a Great Old One - specifically in the *Drowners* group introduced by **Brian Lumley**, parasitic alien entities which thrive by vampyrizing the *Great Old Ones* themselves^[14] - though in RPG materials she is classed as an "Outer God".^[15]

Yidhra

Yidhra (*The Dream Witch* or *Yee-Tho-Rah*^[16]) usually appears as a youthful, attractive, earthly female, though her shape may vary.

Yidhra has been on Earth since the first microorganisms appeared and is immortal. To survive in a changing environment, she gained the ability to take on the characteristics of any creature that she devoured. Over time, Yidhra split herself into different aspects, though each part shares her consciousness.

Yidhra is served by devoted cults found in such widely separated places as **Burma**, **Chad**, **Laos**, **Sumer**, **New Mexico**, and **Texas**. Members of Yidhra's cult can gain immortality by merging with her, though they become somewhat like Yidhra as a consequence. Those who serve her are also promised plentiful harvests and healthy livestock. She usually conceals her true form behind a powerful illusion, appearing as a comely young woman; only favored members of her cult can see her as she actually is.

Yog-Sothoth

See [Yog-Sothoth](#)

Yomagn'tho

Yomagn'tho (*The Feaster from the Stars, That Which Relentlessly Waits Outside*) is a malevolent being who wishes nothing more than the destruction of mankind for unknown reasons. He waits in his home dimension in [Pherkard](#), until he is summoned to Earth. When first summoned, Yomagn'tho appears as a small ball of fire that quickly expands to a large circle of fire with three flaming inner petals. The reptilian burrowing folk, the *Rhygntu*, are known to worship this malignant deity.

1.2 Great Old Ones

See also: [Old One in fiction](#)

“Great Old Ones” redirects here. For the race from Palladium Books, see [Old Ones \(Palladium Books\)](#).

An ongoing theme in Lovecraft's work is the complete irrelevance of mankind in the face of the cosmic horrors that apparently exist in the universe, with Lovecraft constantly referring to the “Great Old Ones”: a loose pantheon of ancient, powerful [deities](#) from space who once ruled the Earth and who have since fallen into a deathlike sleep.^[17]

Lovecraft named several of these deities, including [Cthulhu](#), [Ghatanothoa](#), and [Yig](#). With a few exceptions, Cthulhu, Ghatanothoa, et al., this loose pantheon apparently exists 'outside' of normal space-time. Though worshipped by deranged human (and inhuman) cults, these beings are generally imprisoned or restricted in their ability to interact with most people (beneath the sea, inside the Earth, in other dimensions, and so on), at least until the hapless protagonist is unwittingly exposed to them. Lovecraft visited this premise in many of his stories, notably his 1928 short story, *The Call of Cthulhu*, with reference to the eponymous creature. However, it was Derleth who applied the notion to all of the Great Old Ones. The majority of these have physical forms that the human mind is incapable of processing; simply viewing them renders the viewer incurably insane.

1.2.1 Table of Great Old Ones

See also: [List of Great Old Ones](#)

This table is organized as follows:

- *Name*. This is the commonly accepted name of the Great Old One.
- *Epithet(s), other name(s)*. This field lists any epithets or alternate names for the Great Old One. These are names that often appear in [books of arcane literature](#), but may also be the names preferred by cults.
- *Description*. This entry gives a brief description of the Great Old One.
- *References*. This field lists the stories in which the Great Old One makes a significant appearance or otherwise receives important mention. Sources are denoted by a simple two-letter code from the [Wikipedia:Cthulhu Mythos reference codes and bibliography](#) and the [Cthulhu Mythos alphanumeric reference code and bibliography](#). A code appearing in bold means that the story introduces the Great Old One. If the code is given as **comics**, **rpg** or **movie** it means that the Great Old One first appeared in the [Call of Cthulhu Role playing Game](#) or are mentioned/depicted in comics or a motion picture rather than novels.

In [Joseph S. Pulver's](#) novel *Nightmare's Disciple* several new Great Old Ones and Elder Gods are named. The novel mentions *D'numl* Cthulhu's female cousin, *T'ith* and *Xu'bea*, *The Teeth of the Dark Plains of Mwaalba*. *Miivls* and *Vn'Vulot*, are said to have fought each other in southern [Gondwanaland](#) during the [Cretaceous](#) period, whereas *Rynvyk*, regarded as one of the mates of Cthulhu's sister *Kassogtha*, likely matches with Cthulhu itself or a similar entity. Kassogtha would have sired Rynvyk three sons (one named *Ult*) and now rests in a crimson pool in the *Hall of Tyryar* (likely another name or dimension of R'lyeh), whose portal is located somewhere in [Norway](#).^[86]

1.3 Great Ones

The Great Ones are the “weak gods of earth” that reign in the Dreamlands. They are protected by Nyarlathotep.

1.4 Elder Things

In post-Lovecraft stories, the Elder Things oppose the likes of Cthulu and his ilk. Derleth attempted to retroactively group the benevolent deity Nodens in this category (who acts as *deus ex machina* for the protagonists in both *The Dream-Quest of Unknown Kadath* and "*The Strange High House in the Mist*"). With regards to the nature of the Great Old Ones, Joseph S. Pulver mentions in his *Nightmare Disciples* (2006) a series of original Elder Things, though lacking of any description about their true form. The story introduces entities as *Adaedu*, *Alithlai-Tyy*, *Dveahtehs*, *Eyroix*, *Ovytonv*, *Urthuvn*, *Xislanyx* and *Xuthyos-Sihb'Bz'*. Others have a cult title as *Othkkartha* (*Sire of the Four Titans of Balance and Order*), which is said to be Nodens's son, and *Zehirete*, who is *The Pure and Holy Womb of Light*. *Sk'tai* and *Eppirfon* are siblings and the former (female) has been Cthulhu's second bride who bore him a son, *T'ith*, now dead, murdered by Cthulhu himself.

Shoggoths once served as the labor force of the Elder Things after the battle against the Great Old Ones. Eventually however, these former slimy servitors rebelled against their masters in an attempt to create their own paradise.

1.4.1 Known Elder Things In The Mythos

The following is Another Elder God with no description is Walter C. DeBill, Jr.'s *Paighon*, an extra-galactic entity which now dwells in Earth's core, said to be inimical to the Outer God Ngyr-Korath and his servitor 'Ymnar.

Bast

Bast (*Goddess of Cats* or *Pasht*) appears as a female human with a cat's head.

Kthanid

See Brian Lumley deities.

Orryx

Orryx^[87] (*The Bright Flame*) manifests as a giant pillar of blinding white and purple flames. Although its expression is bright and blinding, no one feels its heat. No one can look at Orryx more than a few seconds; after the first glance, the eyes of anyone who looks become sore and watery.

Oztalun

Oztalun (*Golden and Shimmering One*) is an Elder God introduced by James Ambuehl. It is symbolized by a seven-pointed star symbol, which is its own Seal.

Nodens

Nodens (*Lord of the Great Abyss*) appears as a human male riding a huge seashell pulled by legendary beasts. In CthulhuTech supplements, Nodens is said to be the avatar of the Forgotten One Savty'ya.

Shavalyoth

Shavalyoth (*Shadowy and Shapeless One*) is an Elder God introduced by James Ambuehl, supposed to be dark and formless.

Ulthar

Ulthar (or *Uldar* and also *Ultharathotep*^[88]) is a deity sent to Earth to hold vigil over the Great Old Ones.

Vorvados

Vorvados* (*The Flaming One, Lord of the Universal Spaces, The Troubler of the Sands, Who Waiteth in the Outer Dark*) appears as a cloaked, hooded being, enveloped in green flames, with fiery eyes. He is described as a son of both the Elder God Nodens and the Great Old One Lythalia and has a twin brother, Yaggdytha.^[44]

Yad-Thaddag

See Brian Lumley deities.

Yaggdytha

Yaggdytha (*The Incandescent One*) is twin brother of Vorvados, manifesting as a great, amorphous, incandescent ball of cyan living energy, spreading itself into a web of giant talons of light.

1.5 See also

- *Cthulhu Mythos*
- *Cthulhu Mythos in popular culture*

1.6 References

- [1] Robert Bloch, “Heritage of Horror”, p. 8.
- [2] Robert M. Price, “H.P. Lovecraft and the Cthulhu Mythos”, **Crypt of Cthulhu** #35, p. 5.
- [3] Daniel Harms, *The Encyclopedia Cthulhiana*, “Azathoth”, pp. 16; “Nyarlathotep”, pp. 218; “Shub-Niggurath”, pp. 275; “Tulzscha”, pp. 304; Yog-Sothoth, p. 346.
- [4] This entity is introduced in “Eyes Between the Worlds”, roleplay game scenario featuring in Kevin T. McKinnon and Dylan K. Sharpe’s Call of Cthulhu RPG monograph “Tales of Dread and Wonder #1”
- [5] This entity is a creation of TOC website (<http://www.tentacules.net>) and officially employed in Call of Cthulhu RPG supplement “Cthulhu Rising”
- [6] This entity is part of *Call of Cthulhu* RPG French edition.
- [7] Translated from French *Le Interieur*, referring to her location in the depths of Earth’s mantle
- [8] This entity is introduced in “Full de Drame,” a French “Call of Cthulhu”-type role-play game scenario available at http://www.tentacules.net/toc/toc_/scen/full_de.pdf.zip
- [9] This entity is introduced in “Le Regard Dans L’Abime”, a French “Call of Cthulhu”-type role-play game scenario available at http://www.tentacules.net/toc/toc_/scen/cb_leregard.pdf.zip
- [10] English translation of *Olkoth, le Dieu des Arcs Célestes* featuring in French “Call of Cthulhu” roleplay game scenario.
- [11] This entity is introduced in French Tentacules.net’s “Call of Cthulhu” scenario available at <http://www.tentacules.net/index.php?id=5046>
- [12] See James Ambuehl & E.P. Berglund’s “Whiteout” (2006).
- [13] Scott D. Aniolowski’s *Malleus Monstrorum*, p. 131.
- [14] Daniel Harms’s *Encyclopaedia Cthulhiana*, p. 324.

- [15] Scott D. Aniolowski's *Malleus Monstrorum*, p. 241.
- [16] Walter C. DeBill, Jr.'s "What Lurks Among the Dunes" (2006), Black Sutra, p. 39.
- [17] Daniel Harms, "A Brief History of the Cthulhu Mythos", p. viii.
- [18] This entity is introduced in RPG scenario "Devourers In The Mist", featuring in "Stunning Eldritch Tales: Trail of Cthulhu Adventures"
- [19] Regarded as Great Old One in Daniel Harms's *Encyclopaedia Cthulhiana*, p. 4
- [20] This entity is introduced in RPG scenario "Les Yeux d'Amon" available at <http://www.tentacules.net/index.php?id=5181>
- [21] This entity is introduced as a Great Old One in Call of Cthulhu roleplay game scenario "Twilight Memories" (2005), by Clint Krause.
- [22] Scott D. Aniolowski, "Mysterious Manuscripts" in *The Unspeakable Oath #3*, John Tynes (ed.), Seattle, WA: Pagan Publishing, August 1991. Periodical (role-playing game material). Baoht Z'uqqa-Mogg first appeared in this gaming supplement.
- [23] It does not feature in Chaosium's *Malleus Monstrorum*.
- [24] When Brian Lumley read David Sutton's short story "Demonic", he wrote a sequel entitled "The Kiss of Bugg-Shash". Lumley expanded Sutton's tale and gave his unnamed entity its name—Bugg-Shash—which effectively tied Sutton's creation to the mythos. (Robert M. Price, "Introduction", *The New Lovecraft Circle*, pp. xx–xxi). The name "Bugg-Shash", however, appeared earlier in Lumley's short story "Rising with Surtsey" (Daniel Harms, "Bugg-Shash", *Encyclopedia Cthulhiana*, p. 41).
- [25] This is the title the Aztec goddess Coatlicue was usually worshiped, also mentioned in Ann K. Schwader's "Fiesta For Our Lady" (2012).
- [26] This entity recalls the Coinchenn, cetacean sea monster of Celtic Mythology.
- [27] Coinchenn features in Abraham Martinez's "Coinchenn" featuring in Lovecraftian comics *Strange Aeons*, issue#1. Web-comic version of this episode is available at <http://reymonstruo.elwebcomic.com/coinchennpag00/>
- [28] Crom Cruach is mentioned several times in Brian McNaughton's horror stories "Downward to Darkness" and "Worse Things Waiting" (2000) along with the Great Old Ones Hastur and Shub-Niggurath.
- [29] See Name, nature and functions.
- [30] As in James Ambuehl's short poem "Dythalla", featured in *Etchings & Odysseys*, issue #7 (October 1985). Available online at <http://www.oocities.org/area51/rampart/4059/jamb03.html>
- [31] This entity is introduced without a name in Ramsey Campbell's "The Insects from Shaggai" (1964). Dzéwà is the name given to this entity in the roleplay game scenario "The Lord of the Jungle", featuring in Call of Cthulhu RPG supplement "Shadow Over Filmiland" (2009).
- [32] He is first mentioned in Dawid Lewis' short novel "Etepsed Egnis" and cited again in Cthulhu Cultus #11, in the novel *A Core Unto Itself*.
- [33] Polynesian cult title featuring in "Destroying Paradise, Hawaiian Style", roleplay game scenario of "Atomic Age Cthulhu".
- [34] Daniel Harms, *Encyclopaedia Cthulhiana*, p.113.
- [35] This entity is introduced in the role-playing game *Call of Cthulhu*. The name is fictional, H. P. Lovecraft has not described it in the original story "The Temple".
- [36] This entity was introduced in the strategy game "Cthulhu Wars" by Sandy Petersen. It is an original creation based on the Moon Ladder mentioned in the H.P Lovecraft novella "At the Mountains of Madness".
- [37] First appears in Cthulhu Wars by Petersen Games <https://petersengames.com/product/independent-great-old-one-pack-3-preorder/>
- [38] As ravenous Kaalut in J.B. Lee's "Genuine Article" (1998).
- [39] Kag'Naru of the Air and Rh'Thulla of the Wind are mentioned in the comic book *Challengers of the Unknown* #83 (which also added "the Eternal" to M'Nagalah's name).
- [40] This entity features in A. Merritt's *Dwellers in the Mirage* (1932), a fantasy novel which involves many of H. P. Lovecraft's leitmotifs.

- [41] Krang (often mentioned as *Lord Krang*) is a God-like entity created by Robert H. Barlow in the story “The Tomb of the God” (Annals of the Jinns V), not to be confused with Teenage Mutant Ninja Turtles' supervillain Krang. Though mentioned as a “Elder God” in the original story, the few details concerning Krang (an evil mind and a hideous appearance according to description) seem rather to qualify him as a “Great Old One”, since he has fallen in a death-like slumber, likely bound to mysterious astral conjunctions.
- [42] According to Kenneth Grant, this would be an extraterrestrial intelligence which the occultist Aleister Crowley came into contact with in 1919 (Grant's *The Magical Revival*, p. 84).
- [43] Scott D. Aniolowski, *Malleus Monstrorum*, p. 171.
- [44] James Ambuehl, *The Star-Seed* (2004).
- [45] M'Nagalah first appeared in the comic book *Swamp Thing* #8 (1974) in a story by Len Wein and Bernie Wrightson (Daniel Harms, “M'Nagalah”, *Encyclopedia Cthulhiana*, p. 196). The being has since shown up in stories in *Challengers of the Unknown*, *The Trenchcoat Brigade*, and *The All-New Atom*. His siblings, Rh'Thulla of the Wind and Kag'Naru of the Air, debuted in *Challengers of the Unknown* #83 (which also added “The Eternal” to M'Nagalah's name).
- [46] Title introduced in DC Comics series *Crisis on Infinite Earths*.
- [47] M'Nagalah also features as a villain in DC Comics series *Crisis on Infinite Earths*.
- [48] see Mordiggian
- [49] Mormo is informally introduced in H. P. Lovecraft's “Horror at Red Hook”. Kenneth Hite's “Trail of Cthulhu” RPG material lists her as a Great Old One, and relates her to the Moon-beasts.
- [50] This Great Old One has been created for *Call of Cthulhu* French role-play game website *Tentacles.net*.
- [51] Same title used for Nyogtha
- [52] This Great Old One has been created for *Call of Cthulhu* French role-play game website *Tentacles.net*. URL at http://www.tentacules.net/toc/toc/tocyclo_fiche.php?type=crea&id=402
- [53] As in the short poem *Nyaghoggua* of Robert Lowndes (1941).
- [54] This entity has previously been mentioned in R. H. Barlow and H. P. Lovecraft's “The Hoard of Wizard-Beast” (1933).
- [55] As in Crispin Burnham's *People of the Monolith: Stone of Death*.
- [56] The novel introducing Perse, Stephen King's “Duma Key” (2008), describes this entity with several Cthulhu Mythos leit-motivs, including a clear reference to Howard Phillips Lovecraft in the text.
- [57] Lin Carter, “Shaggai”, *The Book of Eibon*, p. 206.
- [58] Lin Carter, “Shaggai”, *The Book of Eibon*, 207.
- [59] Daniel Harms, “Pharol”, p. 238, *The Encyclopedia Cthulhiana*. Daniel Harms believes that Pharol was invented by C. L. Moore, Henry Kuttner's wife, since the being appears in many of her stories.
- [60] Crispin Burnham “People of the Monolith: Stone of Death” (1997).
- [61] As in Ravana page.
- [62] This entity is supposed to coincide with the legendary Scottish war goddess Scáthach featuring in the Ulster Cycle.
- [63] This entity is introduced as a Great Old One in *Call of Cthulhu* roleplay game scenario “Utatti Asfet”.
- [64] “Selected Letters vol. 4”, 633rd letter, April 2, 1933
- [65] This entity is introduced as a Great Old One in *Call of Cthulhu* roleplay game scenario “Once Men” (2008), by Michael Labossiere.
- [66] This entity is introduced in Robert H. Barlow's “The Fidelity of Ghu” as rival or nemesis of Krang.
- [67] This entity is introduced as a Great Old One in *Call of Cthulhu* roleplay game scenario “Cthulhu Britannica: Avalon - The County of Somerset” (2010), by Paul Wade-Williams.
- [68] Or *lost Sthane* as in Lowndes' “Nyaghoggua” (1941).

- [69] Sthanee is mentioned in Robert Lowndes' short poem "Nyaghoggua" (1941), but its physical appearance was depicted in Lowndes' comics panels of "When Sthanee Wakes" (pp. 32-33) featuring in *Scienti-Comics* issue#2, originally published in sci-fi magazine *Spaceways*, July 1940. Scans of the original comics are publicly viewable at <http://fanac.org/fanzines/ScientiComics/ScientiComics2-05.html>
- [70] This entity is introduced in German Pegasus Press roleplay game magazine *Cthulhu. Berlin. Im Herzen der großen Stadt. Rollenspiel in der Welt des H. P. Lovecraft*, in Jan Christoph Steines' scenario "Jahrhundertsommer" (i.e. "The Millennium Summer").
- [71] This entity is introduced in Abraham Merritt's fantasy novel "The Moon Pool" (1918) and its sequel "The Conquest of the Moon Pool" (1919) (then collected in 1948 as a whole story on *Fantastic Novels* magazine, divided in multiple issues), sometimes cited as an influence on *The Call of Cthulhu* by H. P. Lovecraft, which may in turn have itself influenced Merritt's later story *Dwellers in the Mirage*. See *The Moon Pool*.
- [72] Though not officially related as a Great Old One, this entity is introduced by Robert E. Howard as a "demon-god", very similar to Lovecraft's Great Old Ones.
- [73] Introduced in William Browning Spencer's "Usurped", not to be confused with Egyptian deity Thoth.
- [74] This entity features in Gareth Hanrahan Warpcen XII Call of Cthulhu supplement "Verboten: Operation Faust"
- [75] This entity is introduced in the French Call of Cthulhu roleplay game scenario "Le Maître des Souffrances" (1986).
- [76] English translation of French title *Le Maître des Souffrances*.
- [77] This entity is introduced as a Great Old One in John Gary Pettit's role-playing game material "Ravenstone Sanitarium" (2008).
- [78] This entity, regarded as a "Lovecraftian God", is introduced in Chris Roberson and Michael Allred's *IZOMBIE* published by DC Comics's *Vertigo*, featuring in issues from 22 to 28.
- [79] Like Thog, Xotli appears not officially related as Great Old One, though introduced in a Conan the Barbarian's story of L. Sprague de Camp and Lin Carter as "demon-god of Elder Night" with significant similarities with Lovecraft's Great Old Ones, besides canonical "Cthulhu Mythos" cult title.
- [80] This Great Old One is introduced in French "Call of Cthulhu" roleplay game scenario "Une Ombre Couleur Sépia" (2006) by Benjamin Schwarz.
- [81] Not to be confused with Zoth-Ommog.
- [82] According to Culhwch ac Olwen.
- [83] This entity is supposed to coincide with the vicious giant Ysbaddaden featuring in the Welsh tale Culhwch ac Olwen.
- [84] Lin Carter, *Descent to the Abyss*.
- [85] Not Zothaquah nor Tsathoggua.
- [86] Joseph S. Pulver, "Nightmare's Disciple"
- [87] This entity has been introduced without name in August Derleth's "The Lair of the Star-Spawn" (1932). The name Orryx is given in *Call of Cthulhu* RPG supplement "The Creature Companion"
- [88] Daniel Harms, *Encyclopaedia Cthulhiana*, p. 291.

1.7 Bibliography

- Harms, Daniel (1998). "Heritage of Horror". *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-119-0.
- Lovecraft, Howard (1982). *The Best of H. P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre (1st edition ed.)* (1st ed.). Ballantine Books. ISBN 0-345-35080-4.
- Price, Robert M. (1996). *The New Lovecraft Circle*. New York, N.Y.: Random House. ISBN 0-345-44406-X.
- Thompson, C. Hall (1946). *Spawn of the Green Abyss* (3rd ed.). Robert M. Price, Fedogan & Bremer, 1992. ISBN 1-878252-02-X.

- Myers, Gary (1975). “Xiurhn”. *The House of the Worm*. Sauk City, WI: Arkham House. ISBN 0-9789911-3-3.
- Pulver, Joseph S. (1999). *Nightmare’s Disciple*. Chaosium. ISBN 1-56882-118-2.
- Daniel Harms & John Wisdom Gonce III (2003). *The Necronomicon Files: The Truth Behind Lovecraft’s Legend*. Weiser Books. ISBN 978-1578632695.

Chapter 2

Azathoth

Not to be confused with Anathoth, Astaroth, Ashtoreth, Ataroth, Azeroth (disambiguation), or Azarath. This article is about a deity in fiction. For the short story named after it, see *Azathoth (short story)*. For other uses, see *Azathoth (disambiguation)*.

Azathoth is a fictional deity in the *Cthulhu Mythos* and *Dream Cycle* stories of writer H. P. Lovecraft and other authors. He is the ruler of the *Outer Gods*.

2.1 H. P. Lovecraft

2.1.1 Inspiration

The first recorded mention of Azathoth was in a note Lovecraft wrote to himself in 1919 that read simply, “AZATHOTH—hideous name”. Mythos editor Robert M. Price argues that Lovecraft could have combined the biblical names Anathoth (Jeremiah's home town) and Azazel — mentioned by Lovecraft in “*The Dunwich Horror*”.^[1] Price also points to the alchemical term “Azoth”, which was used in the title of a book by Arthur Edward Waite, the model for the wizard Ephraim Waite in Lovecraft’s “*The Thing on the Doorstep*”.^[2]

Another note Lovecraft made to himself later in 1919 refers to an idea for a story: “A terrible pilgrimage to seek the nighted throne of the far daemon-sultan Azathoth.”^[3] In a letter to Frank Belknap Long, Lovecraft ties this plot germ to *Vathek*, a novel by William Beckford about a supernatural caliph.^[4] Lovecraft’s attempts to work this idea into a novel floundered (a 500-word fragment survives, first published under the title “Azathoth”^[5] in the journal *Leaves* in 1938),^[6] although Lovecraftian scholar Will Murray suggests that Lovecraft recycled the idea into his *Dream Cycle* novella *The Dream-Quest of Unknown Kadath*, written in 1926.^[7]

Price sees another inspiration for Azathoth in Lord Dunsany's Mana-Yood-Sushai, from *The Gods of Pegana*, a creator deity “who made the gods and thereafter rested.” In Dunsany’s conception, MANA-YOOD-SUSHAI sleeps eternally, lulled by the music of a lesser deity who must drum for ever, “for if he cease for an instant then MANA-YOOD-SUSHAI will start awake, and there will be worlds nor gods no more.” This oblivious creator god accompanied by supernatural musicians is a clear prototype for Azathoth, Price argues.^[8]

2.1.2 Fiction

Aside from the title of the novel fragment, *The Dream-Quest of Unknown Kadath* was the first fiction by Lovecraft to mention Azathoth:

[O]utside the ordered universe [is] that amorphous blight of nethermost confusion which blasphemes and bubbles at the center of all infinity—the boundless daemon sultan Azathoth, whose name no lips dare speak aloud, and who gnaws hungrily in inconceivable, unlighted chambers beyond time and space amidst the muffled, maddening beating of vile drums and the thin monotonous whine of accursed flutes.^[9]

Lovecraft referred to Azathoth again in "*The Whisperer in Darkness*" (1931), where the narrator relates that he "started with loathing when told of the monstrous nuclear chaos beyond angled space which the *Necronomicon* had mercifully cloaked under the name of Azathoth".^[10] Here "nuclear" most likely refers to Azathoth's central location at the nucleus of the cosmos and not to nuclear energy, which did not truly come of age until after Lovecraft's death.

In "*The Dreams in the Witch House*" (1932), the protagonist Walter Gilman dreams that he is told by the witch Keziah Mason that "He must meet the Black Man, and go with them all to the throne of Azathoth at the centre of ultimate Chaos.... He must sign in his own blood the book of Azathoth and take a new secret name.... What kept him from going with her...to the throne of Chaos where the thin flutes pipe mindlessly was the fact that he had seen the name 'Azathoth' in the *Necronomicon*, and knew it stood for a primal horror too horrible for description."^[11] Gilman wakes from another dream remembering "the thin, monotonous piping of an unseen flute", and decides that "he had picked up that last conception from what he had read in the *Necronomicon* about the mindless entity Azathoth, which rules all time and space from a curiously environed black throne at the centre of Chaos".^[12] He later fears finding himself "in the spiral black vortices of that ultimate void of Chaos wherein reigns the mindless daemon-sultan Azathoth".^[13]

The poet Edward Pickman Derby, the protagonist of Lovecraft's "*The Thing on the Doorstep*", is a poet whose collection of "nightmare lyrics" is called *Azathoth and Other Horrors*.^[14]

The last major reference in Lovecraft's fiction to Azathoth was in 1935's "*The Haunter of the Dark*", which tells of "the ancient legends of Ultimate Chaos, at whose center sprawls the blind idiot god Azathoth, Lord of All Things, encircled by his flopping horde of mindless and amorphous dancers, and lulled by the thin monotonous piping of a demonic flute held in nameless paws".^[15]

In one of his letters, Lovecraft drew up a detailed genealogy charting the familial relationships of his characters. In this family tree, Azathoth is positioned as a primordial being, and the sole parent of Nyarlathotep, the Nameless Mist and Darkness. Through these beings, Azathoth is the direct ancestor of Yog-Sothoth, Shub-Niggurath, Cthulhu, Tsathoggua, and many other deities.^[16]

2.2 Other writers

2.2.1 August Derleth

Many other Mythos writers have referred to Azathoth in their stories. August Derleth, in his novel *The Lurker at the Threshold*, depicts the entity as a leader in a cosmic upheaval akin to Lucifer's rebellion in Christian mythology. In a passage attributed to the *Necronomicon* of Abdul Alhazred, Derleth writes:

(T)hose daring to oppose the Elder Gods who ruled from Betelgeuze, the Great Old Ones who fought against the Elder Gods...were instructed by Azathoth, who is the blind idiot god, and by Yog-Sothoth....^[17]

In another passage, Derleth quotes a prophecy:

(Y)e blind idiot, ye noxious Azathoth shal arise from ye middle of ye World where all is Chaos & Destruction where He hath bubb'l'd and blasphem'd at Ye centre which is of All Things, which is to say Infinity....

The Elder Gods punished Azathoth by rendering him mindless and blind, according to Derleth.

2.2.2 Ramsey Campbell

In "*The Insects from Shaggai*", Ramsey Campbell describes the extraterrestrial creatures of the title as worshippers of "the hideous god Azathoth", practicing "obscene rites" that involved "atrocities practiced on still-living victims" in Azathoth's conical temple. After fleeing from the destruction of their home planet of Shaggai, the insects teleported the temple across the universe, eventually ending up in a forest near Campbell's fictional town of Goatswood.^[18]

Ronald Shea, the narrator of Campbell's story, enters the temple after visiting the forest and discovers a twenty-foot idol that "represented the god Azathoth—Azathoth as he had been before his exile Outside":

[I]t consisted of a **bivalvular** shell supported on many pairs of flexible legs. From the half-open shell rose several jointed cylinders, tipped with **polypous** appendages; and in the darkness inside the shell I thought I saw a horrible bestial, mouthless face, with deep-sunk eyes and covered with glistening black hair.^[19]

At the story's climax, Shea catches a glimpse of "what the idiot god might *now* resemble":

I saw something ooze into the corridor—a pale grey shape, expanding and crinkling, which glistened and shook gelatinously as still-moving particles dropped free; but it was only a glimpse, and after that it is only in nightmares that I imagine I see the complete shape of Azathoth.^[20]

In "**The Mine on Yuggoth**", Edward Taylor had found Azathoth's other name, N_____ (not given in full) in the **Revelations of Glaaki**. If one is confronted by a mythos being, the name, if spoken, will scare it away. Edward Taylor fails to use it ...

2.2.3 Gary Myers

Gary Myers makes frequent mention of Azathoth in his stories, both those set in the Lovecraftian **Dreamlands** and those set in the waking world. In "The Snout in the Alcove" (1977), the dreamer protagonist is distressed to find himself in the Dreamlands to which he had vowed never to return. He had made his vow because of a prophecy which said that:

[P]resently the benign Elder Ones would be deposed by infinity's Other Gods, who would drag the world down a black spiral vortex to the central void where the demon sultan Azathoth gnaws hungrily in the dark....^[21]

In "The Last Night of Earth" (1995), the Dreamlands sorcerer Han briefly ponders:

[T]he allegorical figure of Azathoth, the primal monster who had given birth to the stars at the beginning of time, and who, according to an obscure tradition, would devour them at its end.^[22]

In "The Web" (2003), the two teen protagonists read this passage from an internet version of the *Necronomicon*:

Azathoth is the Greatest God, who rules all infinity from his throne at the center of chaos. His body is composed of all the bright stars of the visible universe, but his face is veiled in darkness.^[23]

2.2.4 Thomas Ligotti

Thomas Ligotti's short story "The Sect of the Idiot" (1988) mentions a circle of non-human worshippers composed of wizened, hideous creatures. The story's **epigram**—a "quotation" from the *Necronomicon*—reads "The primal chaos, Lord of all... the blind idiot god—Azathoth," suggesting that it is that entity whom the creatures worship.^[24]

Ligotti has stated that many of his short stories make allusions to Lovecraft's Azathoth, although rarely by that name. An example of this is the story "Nethescurial", which portrays an omnipresent, malevolent, creator deity once worshipped by the inhabitants of a small island. This being slowly infiltrates the life of the story's narrator, first via a manuscript describing its cult.

2.2.5 Nick Mamatas

Nick Mamatas's 2004 novel *Move Under Ground*, set in a world where Cthulhu has taken power and only the Beats oppose him, the power of the Great Old Ones twists the **constellations** into new shapes, using them as vessels for his surrogates; among them, **Jack Kerouac** observes the "red stars of Azathoth". **Neal Cassady** later becomes a chosen one of Azathoth, gaining immense powers to be used against Cthulhu in the process.

2.2.6 *Call of Cthulhu* role-playing game

In the *Call of Cthulhu* RPG, Azathoth is categorized as an **Outer God** together with Nyarlathotep, Yog-Sothoth, and others.

2.3 *The Azathoth Cycle*

In 1995, Chaosium published *The Azathoth Cycle*, a **Cthulhu Mythos** anthology focusing on works referring to or inspired by the entity Azathoth. Edited by Lovecraft scholar **Robert M. Price**, the book includes an introduction by Price tracing the roots and development of the Blind Idiot God. The contents include:

- “Azathoth” by **Edward Pickman Derby**
- “Azathoth in Arkham” by **Peter Cannon**
- “The Revenge of Azathoth” by Peter Cannon
- “The Pit of the Shoggoths” by Stephen M. Rainey
- “Hydra” by **Henry Kuttner**
- “The Madness Out of Time” by **Lin Carter**
- “The Insects from Shaggai” by Ramsey Campbell
- “The Sect of the Idiot” by Thomas Ligotti
- “The Throne of Ahamoth” by **Richard L. Tierney** & Robert M. Price
- “The Last Night of Earth” by Gary Myers
- “The Daemon-Sultan” by Donald R. Burleson
- “Idiot Savant” by C. J. Henderson
- “The Space of Madness” by Stephen Studach
- “The Nameless Tower” by **John Glasby**
- “The Plague Jar” by Allen Mackey
- “The Old Ones’ Promise of Eternal Life” by Robert M. Price

2.4 In popular culture

See also: **Cthulhu Mythos in popular culture**

In 2013, a monument dedicated to Azathoth appeared on the lawn of a Paseo Grill in Oklahoma City.^[25]

Azathoth is the name of the second song in the only album by the psychedelic rock band, **Uriel**. The song is about the entity and the effect its existence has on humans.

2.5 References

- [1] H. P. Lovecraft, “**The Dunwich Horror**”, *The Dunwich Horror and Others*, p. 158.
- [2] Robert M. Price, *The Azathoth Cycle*, pp. v-vi.
- [3] cited in Price, *The Azathoth Cycle*, p. vi.
- [4] Letter to Frank Belknap Long, June 9, 1922; cited in Price, *The Azathoth Cycle*, p. vi.

- [5] "H. P. Lovecraft's original fragment, 'Azathoth'"
- [6] "Publication History for H. P. Lovecraft's 'Azathoth'", The H. P. Lovecraft Archive.
- [7] Price, *The Azathoth Cycle*, p. vii.
- [8] Price, *The Azathoth Cycle*, pp. viii-ix.
- [9] H. P. Lovecraft, *The Dream-Quest of Unknown Kadath*, in *At The Mountains of Madness*, p. 308.
- [10] H. P. Lovecraft, "The Whisperer in Darkness", *The Dunwich Horror and Others*, p. 256.
- [11] H. P. Lovecraft, "The Dreams in the Witch House", *At the Mountains of Madness*, pp. 272–273.
- [12] Lovecraft, "The Dreams in the Witch House", p. 282.
- [13] Lovecraft, "The Dreams in the Witch House", p. 293.
- [14] H. P. Lovecraft, "The Thing on the Doorstep", *The Dunwich Horror and Others*, p. 277.
- [15] H. P. Lovecraft, "The Hunter of the Dark", *The Dunwich Horror and Others*, p. 110.
- [16] Lovecraft, H. P. (1967). *Selected Letters of H. P. Lovecraft IV (1932–1934)*. Sauk City, Wisconsin: Arkham House. Letter 617. ISBN 0-87054-035-1.
- [17] August Derleth, *The Lurker at the Threshold*, in *The Watchers Out of Time*, p. 133.
- [18] Ramsey Campbell, "The Insects from Shaggai", *The Azathoth Cycle*, pp. 86-87.
- [19] Campbell, "The Insects from Shaggai", pp. 89, 91.
- [20] Campbell, "The Insects from Shaggai", pp. 91-92.
- [21] Gary Myers, "The Snout in the Alcove", *The Year's Best Fantasy Stories 3*, pp. 205-206.
- [22] Myers, "The Last Night of Earth", *The Azathoth Cycle*, p. 132.
- [23] Myers, "The Web", *The Disciples of Cthulhu II*, p. 54.
- [24] Thomas Ligotti, "The Sect of the Idiot" (1988), *The Azathoth Cycle*, 93–102.
- [25] Ian Davis (27 August 2013). "Monument to Lovecraftian God Appears on Lawn". *The Escapist*.

2.6 Sources

- Harms, Daniel (1998). *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-119-0.
- Petersen, Sandy. *Call of Cthulhu* (5th ed.). Oakland, CA: Chaosium. ISBN 1-56882-148-4.
- Price, Robert M. (ed.) (1995). *The Azathoth Cycle* (1st ed.). Oakland, CA: Chaosium. ISBN 1-56882-040-2.

2.7 External links

- *The Dunwich Horror* public domain audiobook at LibriVox
- *The Gods of Pegāna* public domain audiobook at LibriVox
- *Vathek* public domain audiobook at LibriVox

Chapter 3

Byatis

Byatis (*the Serpent-Bearded*) is a fictional deity in the Cthulhu Mythos. The **Great Old One** was first mentioned in Robert Bloch's short story "The Shambler From the Stars", originally published in the September 1935 issue of *Weird Tales*. It plays a central role in Ramsey Campbell's 1964 short story "The Room in the Castle".

3.1 Summary

In Bloch's story, "serpent-bearded Byatis" is merely alluded to, along with "Father Yig" and "dark Han", as among the "gods of divination".

The first full description of Byatis occurs in "The Room in the Castle" where an 18th-century document relates that a statue of the creature

had but one Eye like the *Cyclops*, and had claws like unto a Crab ... a nose like the Elephants that 'tis said can be seen in *Africa*, and great Serpent-like Growths which hung from its Face like a Beard, in the Fashion of some Sea Monster.

Later the document says the monster is "somewhat like a Spider, somewhat like a Crab, and somewhat like a Horror in Dreams." It reports that the "Romans found [it] behind a stone Door in a Camp which was here long before the Invasion."

Campbell's story also quotes from *De Vermis Mysteriis* (an imaginary book invented, like Byatis, by Bloch):

Byatis, the serpent-bearded, the god of forgetfulness, came with the **Great Old Ones** from the stars, called by obeisances made to his image, which was brought by the **Deep Ones** to Earth. He may be called by the touching of his image by a living being. His gaze brings darkness on the mind; and it is said that those who look upon his eye will be forced to walk into his clutches. He feasts upon those who stray to him, and from those upon whom he feasts he draws a part of their vitality.

The creature is depicted as incredibly large—one of its face tentacles is as thick as a man—which makes it about the size of the castle that it is trapped beneath. Byatis can be repelled by the **Elder Sign**.

3.2 "The Room in the Castle"

In ancient times, The idol of Byatis was brought down to earth by the **Deep Ones**. Some time later, under unknown circumstances, Byatis itself was sealed behind a stone door in what would later be the **Severn Valley**. Most likely, the **Elder Gods** were responsible. When the **Romans** conquered **Britain**, a small group of soldiers formed a cult to the god, which was annihilated upon Byatis' short-lived escape. Centuries later, a **Norman** castle was built over the spot where Byatis was trapped, near what would later become **Berkeley** and **Severnford**.

During the 18th century, Byatis came under the control of the warlock Sir Gilbert Morley, who trapped the monstrous creature in the dungeon of the castle, and used its powers to enhance his own. He fed it by setting it loose during the

night to devour the townsfolk, then returned it to the castle and locked it away once more. However, with each living thing it ate, Byatis grew larger. Eventually, Byatis became too big for its prison, and finally trapped itself when it consumed its keeper. This event, and the memory of the Great Old One's earlier escapes, developed into the legend of the *Berkeley Toad*.

3.3 References

- Bloch, Robert (1998) [1935]. "The Shambler from the Stars". *Tales of the Cthulhu Mythos* (1st ed.). New York, NY: Random House. ISBN 0-345-42204-X.
- Ramsey Campbell (1987) [1964]. "The Room in the Castle". *Cold Print* (1st ed.). New York, NY: Tom Doherty Associates. ISBN 0-8125-1660-5.

Chapter 4

Ramsey Campbell deities

The **Ramsey Campbell deities** are fictional **supernatural** entities created for the **Cthulhu Mythos** universe of shared fiction by British horror writer **Ramsey Campbell**.

4.1 Daoloth

[The image of Daoloth] was not shapeless, but so complex that the eye could recognize no describable shape. There were hemispheres and shining metal, coupled by long plastic rods. The rods were of a flat grey colour, so that he could not make out which were nearer; they merged into a flat mass from which protruded individual cylinders. As he looked at it, he had a curious feeling that eyes gleamed from between these rods; but wherever he glanced at the construction, he saw only the spaces between them.
—**Ramsey Campbell**, “The Render of the Veils”

Daoloth (*The Render of Veils* or *The Parter of Veils*) dwells in **dimensions** beyond the three we know. His astrologer-priests are said to be able to see the past and the future and even how objects extend into and travel between different dimensions.

Daoloth’s indescribable shape causes viewers to go mad at the sight of him; thus, he must be summoned in pitch-black darkness. If not held within some kind of magical containment, he continues to expand and expand—perhaps even at an infinite rate. Those enveloped by the god are transported to utterly bizarre and remote worlds, usually perishing as a result. Daoloth’s worship is rare on earth.

One request that can be made to Daoloth, magically contained, is to view things as they really are, not as our veiled senses perceive them. The sight is more than one can bear.

4.2 Eihort

Eihort (*God of the Labyrinth*) first appeared “in person” in **Ramsey Campbell**’s short story “Before the Storm” (1980). However, the being was first mentioned in Campbell’s “The Franklyn Paragraphs” (1973) and “Cold Print” (1969)

Eihort lives within a network of tunnels deep beneath the **Severn Valley**, in **England**. It appears as a “bloated **blanched** oval, supported on a myriad of fleshless legs” with eyes continuously forming in its **gelatinous** body. When it captures a human, it offers the captive a “bargain”. If the captive refuses, Eihort rams the victim violently to death. If the captive accepts the offer, the horror implants its immature “brood” inside the victim’s body. The **brood** will eventually mature, and kill their host. According to the *Revelations of Glaaki*, after the fall of humanity, Eihort’s brood will be born into light.^[1]

“Ei” and “Hort” are nouns of the modern German language, “Ei” meaning “egg” and “Hort” meaning “hoard”.

4.3 Glaaki

See **Gla'aki**.

4.4 Ghroth

[A] nineteenth century British cult believed in [a] comet-god who sang to the stars and planets as it passed by them in its orbit. They said it destroyed those worlds it passed, by waking up demons or ancient gods ... who slept on each world.

—Kevin A. Ross, “The Music of the Spheres”

Ghroth (*the Harbinger*) resembles a small, rust-colored planet or moon with a single, gigantic red eye which it can close to avoid detection. Ghroth drifts throughout the universe singing its siren song, the *Music of the Spheres*. As it swings by a planet, any Great Old One or Outer God sleeping there is awakened by the song. This usually results in the extinction of all life on the planet or perhaps even the utter destruction of the planet itself.^[2]

Ghroth is believed to be responsible for the periodic mass extinctions that wiped out 90% of all life on earth, including the extinction of the dinosaurs at the end of the Cretaceous era. It may also have caused the destruction of the planet Shaggai, the homeworld of the intelligent, insect-like Shan.^[3] For this reason, Ghroth is also known as *Nemesis*, or the *Death Star*, named after the Nemesis Hypothesis, first proposed by American astronomers David Raup and Jack Sepkoski.

Appears in “The Tugging” (*The Disciples of Cthulhu* , DAW books, 1976)

4.5 The Horror Under Warrendown

The Horror Under Warrendown was created by British author Ramsey Campbell for his short story of the same name (1995).

The Horror, which lives under Campbell’s invented village of Warrendown in Campbell’s Severn Valley setting, resembles one of the giant, cephalic statues of Easter Island, the Moai, albeit one completely covered with vegetation. The plants, however, do not grow separately from the statue, but are in fact part of the Horror itself. It can extend vine-like tentacles to capture a victim or to give a communion offering to a worshipper.

The Horror possesses a strange mutagenic ability: Anyone who partakes of its flesh (i.e., the vegetables that grow from its plant-like overgrowth) will eventually transform into a grotesque, rabbit-like mutant. These mutants worship and serve the Horror, and are dedicated to tricking others into joining their cult by offering them fresh vegetables harvested from it.^[4]

While the Horror is unnamed in Campbell’s story, it was given the name “The Green God” in the *Call of Cthulhu* role-playing game.

A similar plant-like deity named E'ilor is mentioned in the short story “Correlated Contents” by James Ambuehl. Like the Horror, E'ilor dwells in a large cavern deep beneath a small farming village in the Severn Valley, and possesses vine-like tentacles which can be used for capturing prey or offering communal sacrifices. Both of these deities receive brief mention in the multi-volume grimoire *Revelations of Glaaki*.

4.6 Y'gonolnac

See Y'gonolnac.

4.7 References

- [1] Harms, “Eihort”, *Encyclopedia Cthulhiana*, p. 96.
- [2] Kevin A. Ross, “The Music Of The Spheres”, *Made In Goatswood*, pp. 211–222.
- [3] Daniel Harms, “Ghroth”, *The Encyclopedia Cthulhiana*, pp. 118–9.
- [4] Campbell, The Horror Under Warrendown, *Made in Goatswood*, pp. 253–68.

Chapter 5

Lin Carter deities

The **Lin Carter deities** are supernatural entities created for the **Cthulhu Mythos** universe of shared fiction by horror writer **Lin Carter**.

5.1 Aphoom-Zhah

Aphoom-Zhah (*The Cold Flame*) debuted in **Lin Carter's** short story “The Acolyte of the Flame” (1985)^[1]—although the being was first mentioned in an earlier tale by Carter, “The Horror in the Gallery” (1976). Aphoom-Zhah is also mentioned in Carter’s “The Light from the Pole” (1980), a story Carter wrote from an early draft by **Clark Ashton Smith**. Smith later developed this draft into “The Coming of the White Worm” (1941).^[2]

Aphoom-Zhah is the progeny of **Cthugha** and is worshipped as the *Lord of the Pole* because he dwells, like **Ithaqua**, above the **Arctic Circle**. Aphoom-Zhah frequently visited **Hyperborea** during the last ice age. His legend is chronicled in the **Pnakotic Manuscripts**.

Aphoom-Zhah appears as a vast, cold, grey flame that freezes whatever it touches. The being came to Earth from the star **Fomalhaut**, briefly visiting the planet **Yaksh** (**Neptune**) before taking up residence in **Mount Yarak**, a legendary mountain atop the **North Pole**. When the **Elder Gods** tried to imprison him beneath the pole, Aphoom-Zhah erupted with such fury that he froze the lands around him. Aphoom-Zhah is believed to be responsible for the **glaciation** that eventually overwhelmed **Hyperborea**, **Zobna**, and **Lomar**.

Aphoom-Zhah likely spawned **Gnoph-Keh**, **Rhan-Tegoth**, and **Voorm**. Though no human cult worships this being, Aphoom-Zhah is revered by the **Gnophkeh**, the **Voormi**,^[3] and his own race of minions; the spectral **Ylidheem**.^[4]

5.2 The Worm that Gnaws in the Night

The Worm that Gnaws in the Night (the *Doom of Shaggai*) appears in **Lin Carter's** short story “Shaggai” (1971). The being is portrayed as an enormous, worm-like entity. It was first observed by the wizard **Eibon**, who chanced upon it on a journey to the planet of **Shaggai**. To his amazement, Eibon discovered that the massive worm was the “Dweller in the Pyramid” mentioned by the demon **Pharol**, when questioned by Eibon, about a cryptic passage in the **Pnakotic Manuscripts**, and that once the **Shan of Shaggai** made the mistake of summoning it, they could not control or even send it back. Even the **Elder Gods** could not deal with it. The worm, to Eibon’s horror, was slowly eating away at the vitals of **Shaggai** and he subsequently made a hasty return to Earth. It appears to be similar in size and description to the **Graboids** from the popular movie series **Tremors**. **Shaggai**, however, eventually suffered a different fate from something that crawled over the edge of the universe, as related in **Campbell's The Insects from Shaggai**.

5.3 Zoth-Ommog

See also: **Xothic legend cycle § Zoth-Ommog**, and **Xothic legend cycle**

5.4 See also

The Xothic Legend Cycle: The Complete Mythos Fiction of Lin Carter

5.5 References

- [1] Price, “About The Acolyte of the Flame”, *The Book of Eibon*, p. 357.
- [2] Price, “About The Light from the Pole”, *The Book of Eibon*, p. 115.
- [3] Harms, “Aphoom-Zhah”, *Encyclopedia Cthulhiana*, p. 9.
- [4] Price, “About The Acolyte of the Flame”, *The Book of Eibon*, p. 362.

Chapter 6

Cthugha

Cthugha is a fictional deity in the **Cthulhu Mythos** genre of horror fiction, the creation of **August Derleth**. In Derleth's version of the Cthulhu Mythos, Cthugha is a **Great Old One**, an **elemental** spirit of fire opposed to the **Elder Gods**.^[1] Derleth set its homeworld as the star **Fomalhaut**, which had featured in Lovecraft's poetry.^[2] He first appeared in Derleth's short story "The House on Curwen Street" (1944).

6.1 Description

He hung motionless in a black, forbidding sky and at first thought he was suspended somewhere in the intrasolar deeps much closer to the Sun than on Earth. But then he realized that the dully gleaming orb which floated before his dreaming vision was not the Sun. Ugly dark blotches mottled the dull orange surface and great columns of spinning flame arced around the rim.... [He watched] the titan **sunspots** drift slowly across the hideous disc, at times growing larger and merging into great gaping chasms in the fiery atmosphere, while at others dwindling almost to nothingness.... Something was stirring deep within that fiery atmosphere; something monstrous that roared an insatiable anger against the chains of the **Elder Gods** which had bound it there for an eternity.... Unable to resist, utterly powerless to control his movements, he was diving headlong towards that ravening chaos, that age-old intelligence which was Cthugha.

—**John Glasby**, "The Dark Mirror"

Cthugha resembles a giant ball of fire. He is served by the *Flame Creatures of Cthugha*. **Fthaggua**, regent of the fire **vampires**, may be his progeny. He has at least one other known progeny, the being known as **Aphoom-Zhah**.

6.2 Appearances

In August Derleth's short story "The Dweller in Darkness" (1944), the protagonists attempt to summon Cthugha to drive an avatar of **Nyarlathept** out of a forest in northern **Wisconsin**.

In *Nyaruko: Crawling With Love*, Cthugha appears as a young lady who fell madly in love with a Nyarlathotep, though their races are bitter rivals. She has the ability to launch satellites, create fire, and never get Earth viruses due to her high temperature.

6.3 References

[1] Clore, Dan (2005). *The Unspeakable and Others*. Wildside Press. p. 325.

[2] Schweitzer, Darrell (ed.) (2001). *Discovering H. P. Lovecraft*. Holicong, PA: Wildside Press. p. 53. ISBN 1-58715-470-6.

6.4 See also

- Fomalhaut, sp. Fomalhaut b
- The software for audio “visualisation”, also called Cthugha

Chapter 7

Cthulhu

For other uses, see Cthulhu (disambiguation).

Cthulhu (/kəˈθuːluː/ *kə-**THOO**-loo*; for variant pronunciations, see below) is a cosmic entity created by writer H. P. Lovecraft and first introduced in the short story "The Call of Cthulhu", published in the American pulp magazine *Weird Tales* in 1928. Considered a Great Old One within the pantheon of Lovecraftian cosmic entities, the creature has since been featured in numerous popular culture references. Lovecraft depicts Cthulhu as a gigantic entity worshipped by cultists. Cthulhu's appearance is described as looking like an octopus, a dragon and a caricature of human form. Its name was given to the Lovecraft-inspired universe where it and its fellow entities existed, the Cthulhu Mythos.

7.1 Etymology, spelling and pronunciation

Though invented by Lovecraft in 1928, the name Cthulhu is probably derived from the Classic Greek word *chthonic* meaning “subterranean”, as apparently suggested by Lovecraft himself at the end of his 1923 tale *The Rats in the Walls*.^[2]

Lovecraft transcribed the pronunciation of *Cthulhu* as *Khûl'-hloo* and said that “the first syllable pronounced gutturally and very thickly. The *u* is about like that in *full*; and the first syllable is not unlike *klul* in sound, hence the *h* represents the guttural thickness.”^[3] An approximate IPA transcription, based on this description and the non-IPA signs, would be [kɪ̞ʁ̥l̥ʔ̚.ɥː], with a voiceless velar lateral fricative. S. T. Joshi points out, however, that Lovecraft gave several differing pronunciations on different occasions.^[4] According to Lovecraft, this is merely the closest that the human vocal apparatus can come to reproducing the syllables of an alien language.^[5] Cthulhu has also been spelled in many other ways, including *Tulu*, *Katulu* and *Kutulu*.^[6] The name is often preceded by the epithet *Great*, *Dead*, or *Dread*.

Long after Lovecraft's death, the spelling pronunciation /kəˈθuːluː/ *kə-**THOO**-loo* (alternatively transcribed as *kuh-THOO-loo*)^[7] became common. The role-playing game *Call of Cthulhu* has used the pronunciations *klul-hoo* or *tluhluh*.^[8] An approximate IPA transcription, based on these descriptions and the non-IPA signs, would be [kɪ̞ʁ̥l̥ʔ̚.ɥː] for *klul-hoo* and [ɬɤ̞ʔ̚.ɬɤ̞ʔ̚] for *tluhluh*.

7.2 Description

In "The Call of Cthulhu", H. P. Lovecraft describes a statue of Cthulhu as “A monster of vaguely anthropoid outline, but with an octopus-like head whose face was a mass of feelers, a scaly, rubbery-looking body, prodigious claws on hind and fore feet, and long, narrow wings behind.”^[9] Cthulhu has been described in appearance as resembling an octopus, a dragon and a human caricature, hundreds of meters tall, with webbed human-looking arms and legs and a pair of rudimentary wings on its back.^[9] Cthulhu's head is depicted as similar to the entirety of a gigantic octopus, with an unknown number of tentacles surrounding its supposed mouth.

Simply looking upon the creature drives the viewer insane, a trait shared by many of the Great Old Ones and Outer Gods.

7.3 In the mythos

Cthulhu, in the “mythos”, was probably born on the planet Vhoorl in the 23rd nebula from Nug and Yeb. At some later point he travelled to the green binary star system of Xoth, where he mated with Idh-yaa, and was later worshipped by the shape-shifting starspawn. Idh-yaa later spawned four children: Gthanothoa, Ythogtha, Zoth-ommog and Cthylla. Cthulhu and his family, as well as his starspawn, travelled to Earth where Cthulhu mated with his sister Kassogtha, who spawned Nctosa and Nocathulu. Cthulhu and his spawn then built the great green stone city of R’lyeh on the great sunken continent of Mu, before it was destroyed by Ythogtha. Around this time a great war started between the shoggoths, elder things, Great race of Yith, flying polyps, Mi-go and Cthulhu and his children and starspawn. At the end of the war, they all decided to share the Earth.

7.4 Publication history

H. P. Lovecraft’s initial short story, “The Call of Cthulhu”, was published in *Weird Tales* in 1928 and established the character as a malevolent entity, hibernating within R’lyeh, an underwater city in the South Pacific. The imprisoned Cthulhu is apparently the source of constant anxiety for mankind at a subconscious level, and also the subject of worship by a number of human religions (located several places worldwide, including New Zealand, Greenland, Louisiana, and the Chinese mountains) and other Lovecraftian monsters (called Deep Ones^[10] and Mi-Go^[11]). The short story asserts the premise that, while currently trapped, Cthulhu will eventually return. His worshippers chant “Ph’nglui mglw’nafh Cthulhu R’lyeh wgah’nagl fhtagn” (“In his house at R’lyeh, dead Cthulhu waits dreaming.”)^[9]

Lovecraft conceived a detailed genealogy for Cthulhu (published as “Letter 617” in *Selected Letters*)^[11] and made the character a central figure in corresponding literature.^[12] The short story “The Dunwich Horror” (1928)^[13] refers to Cthulhu, while “The Whisperer in Darkness” (1930) hints that one of his characters knows the creature’s origins (“I learned whence Cthulhu first came, and why half the great temporary stars of history had flared forth.”).^[11] The 1931 novella *At the Mountains of Madness* refers to the “star-spawn of Cthulhu”, who warred with another race called the Elder Things before the dawn of man.^[14]

August Derleth, a correspondent of Lovecraft, used the creature’s name to identify the system of lore employed by Lovecraft and his literary successors: the Cthulhu Mythos. In 1937, Derleth wrote the short story “The Return of Hastur”, and proposed two groups of opposed cosmic entities:

... the Old or Ancient Ones, the *Elder Gods*, of *cosmic good*, and those of *cosmic evil*, bearing many names, and themselves of different groups, as if associated with the elements and yet transcending them: for there are the Water Beings, hidden in the depths; those of Air that are the primal lurkers beyond time; those of Earth, horrible animate survivors of distant eons.^{[15]:256}

According to Derleth’s scheme, “Great Cthulhu is one of the Water Elementals” and was engaged in an age-old arch-rivalry with a designated air elemental, Hastur the Unspeakable, described as Cthulhu’s “half-brother”.^{[15]:256, 266} Based on this framework, Derleth wrote a series of short stories published in *Weird Tales* (1944–1952) and collected as *The Trail of Cthulhu*, depicting the struggle of a Dr. Laban Shrewsbury and his associates against Cthulhu and his minions.

Derleth’s interpretations have been criticized, among others, by Lovecraft enthusiast Michel Houellebecq. Houellebecq’s *H. P. Lovecraft: Against the World, Against Life* (2005) decries Derleth for attempting to reshape Lovecraft’s strictly amoral continuity into a stereotypical conflict between forces of objective good and evil.^[16]

In John Glasby’s “A Shadow from the Aeons”, Cthulhu is seen by the narrator roaming the riverbank near Dominic Waldron’s castle, and roaring. The physical description of the god is totally different from that given as canon by all the other authors.

The character’s influence also extended into recreational literature: games company TSR included an entire chapter on the Cthulhu mythos (including statistics for the character) in the first printing of *Dungeons & Dragons* sourcebook *Deities & Demigods* (1980). TSR, however, were unaware that Arkham House, who asserted copyright on almost all Lovecraft literature, had already licensed the Cthulhu property to the game company Chaosium. Although Chaosium stipulated that TSR could continue to use the material if each future edition featured a published credit to Chaosium, TSR refused and the material was removed from all subsequent editions.^[17]

Cthulhu was once again mentioned in the 5th edition of the *Dungeons & Dragons Player’s Handbook* (2014), after Dagon, another of Lovecraft’s fictional creations, featured prominently in the 4th edition of the game rules.



7.5 Legacy

See also: Cthulhu Mythos in popular culture

7.5.1 Games

In 2006 Bethesda Softworks together with Ubisoft and 2K Games published a game made by Headfirst Productions called *Call of Cthulhu: Dark Corners of the Earth* based on the works of Lovecraft. Cthulhu himself does not appear, as the main antagonists of the game are the Deep Ones from *The Shadow Over Innsmouth*, and the eponymous sea god *Dagon*, but his presence is alluded to several times, and a statue depicting him appears in one of the temples that will negatively affect the player's sanity. One of Cthulhu's "chosen", a Star Spawn of Cthulhu, a hideous creature similar in appearance to the abomination himself, also appears as a late-game enemy.

Cthulhu appears as a monster in many video games. *Terraria* features bosses named after the character, and he appears as main inspiration for the story of the *Call of Duty: Black Ops 3* Zombies saga. The massively multiplayer online role-playing game *World of Warcraft* have numerous references to Cthulhu and the Mythos, with one of the game's "Old Gods" named N'Zoth resting in a sunken city.^[18]

In 2016 Z-Man games released an alternate version of their board game *Pandemic*. This new adaptation *Pandemic: Reign of Cthulhu* is set in the Cthulhu Mythos and explorers race to save the world before Cthulhu returns.^[19]

7.5.2 Politics



Poster from the 2010 Polish presidential election. The caption translates as "Choose the greater evil. Vote Cthulhu."

Cthulhu has appeared as a parody candidate in several elections, including the 2010 Polish presidential election and the 2012/2016 US presidential elections.^{[20][21]} The faux campaigns usually satirize voters who claim to vote for the "lesser evil."

7.5.3 Science

The Californian spider species *Pimoida cthulhu*, described by Gustavo Hormiga in 1994, is named with reference to Cthulhu.^[22]

Two microorganisms that assist in the digestion of wood by termites have been named after Cthulhu and Cthulhu's "daughter" Cthylla: *Cthulhu macrofasciculumque* and *Cthylla microfasciculumque*, respectively.^[23]

In 2014, science and technology scholar Donna Haraway gave a talk entitled “Anthropocene, Capitalocene, Chthulucene: Staying with the Trouble”, in which she proposed the term “Chthulucene” as an alternative for the concept of the Anthropocene era, due to the entangling interconnectedness of all supposedly individual beings.^[24] Haraway has denied any indebtedness to Lovecraft’s Cthulhu, claiming that her “chthulu” is derived from the Greek *khthonios*, meaning “of the earth.”^[25]

In 2015, an elongated, dark region along the equator of Pluto, initially referred to as “the Whale”, was proposed to be named “Cthulhu Regio”, by the NASA team responsible for the *New Horizons* mission.^[26]

7.6 References

- [1] Lovecraft, H. P. (1967). *Selected Letters of H. P. Lovecraft IV (1932–1934)*. Sauk City, Wisconsin: Arkham House. “Letter 617”. ISBN 0-87054-035-1.
- [2] Callaghan, Gavin (2013). *H. P. Lovecraft’s Dark Arcadia: The Satire, Symbology and Contradiction*. McFarland. p. 192. ISBN 1476602395.
- [3] Lovecraft, H. P. *Selected Letters V*. pp. 10 – 11.
- [4] Joshi, S. T. “The Call of Cthulhu”. *The Call of Cthulhu and Other Weird Stories*. note 9.
- [5] “Cthul-Who?: How Do You Pronounce ‘Cthulhu’?”, *Crypt of Cthulhu* #9
- [6] Harms, Thomas. “Cthulhu” and “PanCthulhu”. *The Encyclopedia Cthulhiana*. p. 64.
- [7] Petersen, Sandy; Willis, Lynn; Herber, Keith (2005). *Call of Cthulhu* (6th ed.). Oakland, California: Chaosium. ISBN 1568821816.
- [8] Chodak; et al. (1983). *Call of Cthulhu* (2nd ed.). Chaosium.
- [9] Wikisource:The Call of Cthulhu
- [10] Wikisource:The Shadow Over Innsmouth
- [11] Wikisource:The Whisperer in Darkness
- [12] Angell, George Gammell (1982). Price, Robert M., ed. “Cthulhu Elsewhere in Lovecraft”. *Crypt of Cthulhu* #9. **2** (1). ISSN 1077-8179.
- [13] Wikisource:The Dunwich Horror
- [14] Lovecraft, H. P. *At the Mountains of Madness*. p. 66.
- [15] Derleth, August. “The Return of Hastur”. In Price, Robert M. *The Hastur Cycle*.
- [16] Bloch, Robert. “Heritage of Horror”. *The Best of H. P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre*.
- [17] “Deities & Demigods, Legends & Lore”. *The Acaeum*. Retrieved 2010-05-10.
- [18] “N’Zoth”. April 20, 2016. Retrieved April 20, 2017.
- [19] “Pandemic: ROC - The Old Ones Series - Hastur”. *zmangames.com*. Z-Man Games. April 14, 2016. Retrieved October 25, 2016.
- [20] “Cthulhu for America”. Archived from the original on 3 Aug 2016. Retrieved 3 Aug 2016.
- [21] “Cthulhu Dagon 2012”. Retrieved 2016-10-29.
- [22] Hormiga, G. (1994). *A revision and cladistic analysis of the spider family Pimoidae (Araneoidea: Araneae)* (PDF). *Smithsonian Contributions to Zoology*. **549**. pp. 1–104.
- [23] James, Erick R.; Okamoto, Noriko; Burki, Fabien; Scheffrahn, Rudolf H.; Keeling, Patrick J. (2013-03-18). Badger, Jonathan H., ed. “Cthulhu Macrofasciculum n. g., n. sp. and Cthylla Microfasciculum n. g., n. sp., a Newly Identified Lineage of Parabasalian Termite Symbionts”. *PLoS ONE*. **8** (3): e58509. doi:10.1371/journal.pone.0058509. PMC 3601090 . PMID 23526991.
- [24] Donna Haraway, “Anthropocene, Capitalocene, Chthulucene: Staying with the Trouble”, 5/9/14
- [25] Haraway, Donna (2016). *Staying with the Trouble*. Durham and London: Duke University Press. pp. 174n4. ISBN 978-0-8223-6224-1.
- [26] Feltman, Rachel (14 July 2015). “New data reveals that Pluto’s heart is broken”. *The Washington Post*. Retrieved 14 July 2015.

7.7 Further reading

- Bloch, Robert (1982). “Heritage of Horror”. *The Best of H. P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre* (1st ed.). Ballantine Books. ISBN 0-345-35080-4.
- Burleson, Donald R. (1983). *H. P. Lovecraft, A Critical Study*. Westport, CT / London, England: Greenwood Press. ISBN 0-313-23255-5.
- Burnett, Cathy (1996). *Spectrum No. 3: The Best in Contemporary Fantastic Art*. Nevada City, CA, 95959 USA: Underwood Books. ISBN 1-887424-10-5.
- Harms, Daniel (1998). “Cthulhu”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 64 – 7. ISBN 1568821190.
 - “Idh-yaa”, p. 148. Ibid.
 - “Star-spawn of Cthulhu”, pp. 283 – 4. Ibid.
- Joshi, S. T.; Schultz, David E. (2001). *An H. P. Lovecraft Encyclopedia*. Westport, CT: Greenwood Press. ISBN 0313315787.
- Lovecraft, Howard P. (1999) [1928]. “The Call of Cthulhu”. In S. T. Joshi. *The Call of Cthulhu and Other Weird Stories*. London, UK; New York, NY: Penguin Books. Archived from the original on November 26, 2009.
- Lovecraft, Howard P. (1968). *Selected Letters II*. Sauk City, WI: Arkham House. ISBN 0870540297.
- Lovecraft, Howard P. (1976). *Selected Letters V*. Sauk City, WI: Arkham House. ISBN 087054036X.
- Marsh, Philip. *R'lyehian as a Toy Language – on psycholinguistics*. Lehigh Acres, FL 33970-0085 USA: Philip Marsh.
- Mosig, Yozan Dirk W. (1997). *Mosig at Last: A Psychologist Looks at H. P. Lovecraft* (1st ed.). West Warwick, RI: Necronomicon Press. ISBN 0940884909.
- Pearsall, Anthony B. (2005). *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon Pub. ISBN 1561841293.
- “Other Lovecraftian Products”, *The H.P. Lovecraft Archive*

7.8 External links

- Cthulhu Lives, the Lovecraft Historical Society
- *The Dunwich Horror* public domain audiobook at LibriVox
- “CthulhuWiki”. www.yog-sothoth.com. Retrieved 24 October 2016.
 - “Cthulhu - CthulhuWiki”. www.yog-sothoth.com. Retrieved 24 October 2016.

Chapter 8

Cthulhu Mythos supernatural characters

A number of **supernatural characters** appear in the **Cthulhu Mythos**. While many of these beings have godlike qualities, they do not fit the standard categories (that is, **Outer God** or **Great Old One**). Nonetheless, they are noteworthy for their infrequent or sometimes singular appearances in the mythos.

8.1 Magnum Innominandum

Magnum Innominandum means “Great Not-to-Be-Named” in **Latin**.^[1] It is also known as the *Nameless Mist* and *N'yog-Sothep*.

According to **H. P. Lovecraft**, this being is the spawn of **Azathoth** (making it on par with the **Magnum Tenebrosum** and **Cxaxukluth**) and is associated with, and possibly the progenitor of, **Yog-Sothoth**. It is also associated with **Hastur**. Little is known about this god, but it's considered to be extremely dangerous to sorcerers, hence its title “the unnameable” (archaic terminology, meaning not to be summoned or ritually named in an incantation).

8.2 Mlandoth and Mril Thorion

Mlandoth and Mril Thorion were created by **Walter C. DeBill Jr.**, but were suggested years earlier by **Clark Ashton Smith**. According to the cycle surrounding these beings, they are a sort of cosmic **Yin and yang**, whose meeting resulted in the creation of all things (although the terrible **Azathoth** is usually attributed to this). Their joinings routinely create and destroy matter and entities. One of the beings created in this way was the inimical **Outer God Ngyr-Khorath**.

8.3 Pharol

Pharol is a powerful and dangerous demon that looks like “a black, fanged, cycloptic thing with arms like swaying serpents.”^[2] The entity normally dwells in another **dimension**—a “seething and sub-dimensional chaos” beyond the mundane universe.^[3] The wizard **Eibon of Hyperborea** sometimes summoned Pharol to query him for arcane information.^[4]

8.4 Servitors of the Outer Gods

The Servitors of the Outer Gods are the servants of the powerful **Lesser Outer Gods** that swirl, writhe, and dance endlessly before the throne of **Azathoth** at the center of the universe. The Servitors play the insane flute tunes and drum beats to which the Outer Gods dance. Though they have no fixed shape, they are described as looking something like a **toad** and an **octopus**. These extradimensional beings can be summoned to Earth to assist in worship and other occult ceremonies of cultists of the mythos.

8.5 Xexanoth

See Clark Ashton Smith deities.

8.6 Xiurhn

Xiurhn was introduced by Gary Myers in the 1975 short story of the same name.

Xiurhn's soul is contained in a large, tempting jewel. Those unscrupulous enough to steal it suffer the fate of having their own souls placed into jewels. Xiurhn then carves off those parts to his own liking, transforming them into archetypes of what is left over.

Xiurhn's is portrayed as a winged, sloth-like fiend with a hideous, pulpy face. Xiurhn serves the Outer God known as the Magnum Tenebrosum and dwells in the *Vale Which Is the Night* in the Dreamlands.

8.7 References

- Ambuehl, James. "Correlated Contents" in *Shards Of Darkness*, Mythos Books. [E'ilor]
- Aniolowski, Scott David. *The Creature Compendium*, Chaosium Publications. [Green God]
- Campbell, Ramsey [1995] (1995). "The Horror Under Warrendown". In Scott David Aniolowski (ed.). *Made In Goatswood*. Oakland, California: Chaosium. ISBN 1-56882-046-1.
- Carter, Lin [1971] (2002). "Shaggai". In Robert M. Price (ed.). *The Book of Eibon* (1st ed.). Oakland, California: Chaosium. ISBN 1-56882-129-8.
- Harms, Daniel (1998). *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, California: Chaosium. ISBN 1-56882-119-0.
- Myers, Gary [1975]. "Xiurhn". *The House of the Worm*. Sauk City, Wisconsin: Arkham House. ISBN 0-9789911-3-3.
- Pearsall, Anthony B. (2005). *The Lovecraft Lexicon* (1st ed.). Tempe, Arizona: New Falcon Pub. ISBN 1-56184-129-3.

8.7.1 Notes

- [1] Pearsall, "Magnum Innominandum", pp. 264
- [2] Carter, "Shaggai", *The Book of Eibon*, p. 206.
- [3] Carter, "Shaggai", *The Book of Eibon*, 207.
- [4] Harms, "Pharol", p. 238, *The Encyclopedia Cthulhiana*. Daniel Harms believes that Pharol was invented by C. L. Moore, Henry Kuttner's wife, since the being appears in many of her stories.

Chapter 9

Cthylla

Cthylla (the *Secret Daughter of Cthulhu*) is a fictional character in the **Cthulhu Mythos** of H. P. Lovecraft. Cthylla was created by **Brian Lumley**, who originally mentioned her in his **Titus Crow** novel *The Transition Of Titus Crow* (1975), though he never actually described her. Tina L. Jens, however, depicted Cthylla as a gigantic winged-octopus in her short story “In His Daughter’s Darkling Womb” (1997).

Cthylla’s name may be a reference to **Scylla**, a sea monster from Greek mythology.

9.1 Cthylla in the mythos

Cthylla is a **Great Old One**, and is the youngest progeny of **Cthulhu** and his androgynous mate **Idh-yaa**. She came from the star **Xoth**, but now dwells on Earth in **Yhe**, where she is guarded by Cthulhu’s minions. Cthylla is destined to give birth to Great Cthulhu again after he is destroyed in the distant future. She is considered essential for Cthulhu’s plans, and is thus vigilantly guarded by countless **Yuggya** and **Deep Ones**. In the epilogue of *The Transition of Titus Crow*, Project X is used in an attempt to kill Cthylla with a subterranean atomic bomb. She is wounded and escapes, but Cthulhu’s wrath is a vastly magnified repeat of the events in the short story “**The Call of Cthulhu**”.

Cthylla was not physically described by Lumley, but was featured in Tina L. Jens’s short story “In His Daughter’s Darkling Womb”. Cthylla has the appearance of a gigantic, red-bodied, black-ringed, and six-eyed octopus with small wings. Like her father, she is able to alter her body-proportions at will, such as by enlarging her wings to enable her to fly. While she normally has eight arms like any octopus, she can extrude or retract additional ones at will (she has been known to sport as many as twelve arms). Each arm is equipped with dozens of razor-sharp claws, each about five inches in length.

Jens’s short story narrates the capture of Cthylla by researchers who mistakenly believe her to be a rare specimen of a previously undiscovered octopus species. For the sake of preserving and studying the species, they then attempt to impregnate her through artificial self-insemination.

In Peter Rawlik’s “In the Hall of the Yellow King” (2011), Cthylla is featured in a more **humanoid** form or **avatar** as a possible bride for **Hastur**.

9.2 References

- Harms, Daniel. “Cthylla” in *The Encyclopedia Cthulhiana* (2nd ed.), pp. 67–8. Chaosium, Inc., 1998. ISBN 1-56882-119-0.
- Jens, Tina L. “In His Daughter’s Darkling Womb” in *Singers of Strange Songs: A Celebration of Brian Lumley*, Scott David Aniolowski (ed.), Chaosium, Inc., 1997. ISBN 1-56882-104-2
- Lumley, Brian. *The Transition of Titus Crow* (1975), W. Paul Ganley Pub., 1992. ISBN 0-932445-45-4.
- Rawlik, Peter, “In the Hall of the Yellow King” in “Future Lovecraft”. Innsmouth Free Press, 2011. ISBN 978-0-9866864-7-4.

Chapter 10

Cyäegha

Cyäegha is a fictional deity in the **Cthulhu Mythos** and first appeared in Eddy C. Bertin's short story "Darkness, My name Is" (1976).

10.1 Summary

Cyäegha is an obscure **Great Old One**, and is characterized by its supreme **nihilism** and utter contempt for all things. The being appears as a great, black-bodied, green eye surrounded by a mass of tentacles. Cyäegha is served by toad-like monsters known as the **Nagäae** (possibly a derivative of "Nagae").

Cyäegha has existed since the dawn of time, and sleeps within a vast cavern underneath the (probably fictitious) mountain of **Dunkelhügel**, the "Dark Hill", in **Germany**. The inhabitants of the nearby farming village of **Freihausgarten** are descended from a **cult** who once worshipped Cyäegha. Cyäegha's worshipers draw upon the deity for vitality, but also greatly fear awakening the god for its wrath is said to be terrible.

10.2 Cult

Cyäegha's cult became active within the town of *Freihausgarten* in the 17th century, and remained so well into the 19th century. In 1860, the cult was soon disbanded by a young priest, who died while battling Cyäegha. However, once a month, on the night of the full moon, the descendants of the former cultists are drawn towards *Dunkelhügel* by the hypnotic telepathic pull of Cyäegha. Once there, they are compelled to climb the Dark Hill, and perform an ancient ritual which both appeases and binds Cyäegha. However, despite performing this ritual every month without fail, the villagers are not even aware that they had practice the rite, and continue to fear the mountain and ordinarily avoid it.

10.3 The five Vaeyen

Cyäegha is both protected and imprisoned by five lesser **demons** known as the **Vaeyen**. They are "The Green Moon", "The White Fire Which Is Darker Than The Night", "The Winged Woman", "The White Dark Which Is More Red Than The Fire", and "The Black Light". The spirits of these guardians are contained within five **vulturine** statues which Cyäegha's worshipers use to keep their god in check.

10.4 Other aspects

Cyäegha is an **earth elemental**, and is said to be a cousin of **Nyogtha**, another earth elemental. Cyäegha is also believed to be related to the Great Old One *Othuyeg*, because each appear alike and have similar habits. Like all the other Derlethian earth elementals, Cyäegha is adversely affected by the **Ankh** or **Crux Ansata**, the Vach-Viraj ritual, and the

Tikkoun Elixir.^[1] References to Cyäegha are found in the *Necronomicon*, the *Unaussprechlichen Kulten*, the *R'lyeh Text*, the *Cthäat Aquadingen*, and a few more obscure grimoires.

10.5 Notes

[1] Darrell Schweitzer, ed. (2001). *Discovering H.P. Lovecraft*. Wildside Press LLC. p. 129. ISBN 978-1-58715-471-3.

10.6 References

- Bertin, Eddy C. (1996) [1976]. “Darkness, My Name Is”. In Edward P. Berglund (ed.). *The Disciples of Cthulhu* (1st ed.). Oakland, CA: Chaosium. ISBN 1-56882-054-2.
- Harms, Daniel (1998). “Cyäegha”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 71. ISBN 1-56882-119-0.

Chapter 11

Ghatanothoa

Ghatanothoa is a fictional deity in the **Cthulhu Mythos**. The being first appeared in the short story "Out Of The Aeons" (1935) by H. P. Lovecraft and Hazel Heald. It is a large, amorphous, exceptionally hideous being comparable to Medusa.

11.1 Summary

Ghatanothoa is a **Great Old One**. It is a huge, amorphous monstrosity, so hideous that anyone who gazes upon it (or even a perfect replica) is **petrified**: the body taking on the consistency of **leather** and the brain preserved indefinitely, while fully aware. Only the destruction of the subject's brain can free it.^[1]

Ghatanothoa is currently trapped underneath **Mount Yaddith-Gho** in the sunken continent of **Mu**. He was brought to Earth from the planet **Yuggoth** (**Pluto** in Lovecraft's fiction) by an ancient, alien race. These are presumed to be the **Mi-go**, or *Fungi from Yuggoth* (Harms, *The Encyclopedia Cthulhiana* p. 115), but **S. T. Joshi**, in his essay "Lovecraft's Other Planets", argues that these beings are an older and perhaps indigenous race of Yuggoth. Citing Lovecraft's "**The Whisperer in Darkness**" (1931), Joshi notes that the structures on Yuggoth were "built by some elder race, extinct and forgotten" before the Mi-go arrived; wherefore, the aliens here are "the alien spawn of the dark planet Yuggoth" (as quoted from "Out of the Aeons") that brought Ghatanothoa to Earth. (Joshi, "Lovecraft's Other Planets", *Selected Papers on Lovecraft*, p. 39.), who built a colossal fortress atop Yaddith-Gho and sealed Ghatanothoa inside the mountain.

Many attempted in vain to defeat Ghatanothoa; most notably T'yog, the High Priest of **Shub-Niggurath**, whose story is recounted in **Friedrich von Junzt's** grimoire *Unaussprechlichen Kulten* or *Nameless Cults* (**Robert E. Howard's** answer to Lovecraft's *Necronomicon*). T'yog created a scroll that was supposed to protect him from the petrifying effect of gazing upon Ghatanothoa, but was defeated after Ghatanothoa's priests replaced it with a fake one. This occurred in the Year of the Red Moon, which is 173,148 B.C. according to von Juntz.^[2]

11.1.1 Other connections to the mythos

In **Lin Carter's** **Xothic legend cycle**, Ghatanothoa is said to be the firstborn of Cthulhu; his siblings, in order of birth, are **Ythogtha**, **Zoth-Ommog**, and **Cthylla**.^[3] **Colin Wilson** connected Ghatanothoa to the alien, reptilian race of energy beings—the **Lloigor**—as the deity's servants.^[4]

11.1.2 Appearance in other media

- Ghatanothoa appeared in the Japanese TV series **Ultraman Tiga** under the name **Gatanothor**, as an ancient evil that had defeated Ultraman Tiga and his fellow giants in ancient times and destroyed the civilization present on Earth at the time. In the finale, he attempts to do the same to the modern world, and Tiga challenges him and is again defeated, but is revived by humanity as **Glitter Tiga**, who kills Gatanothor with a powerful beam from his **Color Timer**. This version of Ghatanothoa bears some resemblance to a chimera of deep-sea life, including the **chambered nautilus**. Gatanothor also commands a race of lesser deities called the 'Zoiger',

based on Lovecraft's **Lloigor**. After Gatanothor is defeated, the Zoiger seemingly migrate away, with only the stronger, 'Shibito' Zoiger remaining in the South Pacific. His anger is transferred to one of Tiga's former allies, Kamila, and her two followers, Hudra and Darramb, with Kamila being able to unlock a massive, demonic form called 'Demonzoa'.

- Ghatanothoa appears in the Japanese anime *Nyaruko: Crawling with Love* as a little girl; the show parodies the Lovecraft mythos with several prominent old ones appearing as aliens disguised as Japanese school girls.
- Ghatanothoa appears in the American urban fiction novel "Dying Bites," by *Don DeBrandt*, as an elder god summoned to reshape the world. The representation is true to Lovecraft's original creation.

11.2 References

11.2.1 Notes

- [1] Lovecraft & Heald, "Out of the Aeons", *The Horror in the Museum and Other Revisions*, p. 272.
- [2] Lovecraft & Heald, "Out of the Aeons".
- [3] Carter, "The Thing in the Pit", *The Xothic Legend Cycle*.
- [4] Wilson, "The Return of the Lloigor", *Tales of the Cthulhu Mythos*.

11.2.2 Primary sources

- Carter, Lin (1997) [1980]. "The Thing in the Pit". In Robert M. Price (ed.). *The Xothic Legend Cycle: The Complete Mythos Fiction of Lin Carter*. Oakland, CA: Chaosium. ISBN 1-56882-078-X.
- Lovecraft, Howard P. (1989) [1935]. "Out of the Aeons". In S. T. Joshi (ed.). *The Horror in the Museum and Other Revisions* (4th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-037-8. Definitive version.
- Tierney, Richard L. (1993). *The House of the Toad*. Minneapolis MN: Fedogan and Bremer. ISBN 1-878252-03-8.
- Colin, Wilson (October 1998) [1969]. "The Return of the Lloigor". *Tales of the Cthulhu Mythos* (1st ed.). New York, NY: Random House. ISBN 0-345-42204-X.

11.2.3 Secondary sources

- Harms, Daniel (1998). "Ghatanothoa". *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 115–6. ISBN 1-56882-119-0.
- Joshi, S. T. (1989). "Lovecraft's Other Planets". *Selected Papers on Lovecraft* (1st printing ed.). West Warwick, RI: Necronomicon Press. ISBN 0-940884-23-2.

11.3 External links

- "Out of the Aeons" by H. P. Lovecraft and Hazel Heald.

Chapter 12

Gla'aki

Glaaki (often written as **Gla'aki**) is a fictional character in the **Cthulhu Mythos**. Glaaki first appeared in “The Inhabitant of the Lake” (1964), an early story by Ramsey Campbell. Recently this being featured in Campbell’s *The Last Revelation of Gla'aki* (2013).

12.1 Glaaki in the mythos

In **Cthulhu Mythos** fiction, Glaaki is a **Great Old One** and dwells within a lake in the **Severn Valley near Brichester**, in England (though he has been reported in other lakes around the world). Glaaki has the appearance of an enormous slug covered with metallic spines which, despite their appearance, are actually organic growths. Glaaki can also extrude tentacles with eyes at the tips, allowing him to peer from underneath the water. It is believed that he came to the Earth imprisoned inside a meteor. When the meteor landed, Glaaki was freed, and the impact created the lake where he now resides.

Glaaki is an ancient and wise creature with vast knowledge of the other beings which are active in Britain’s **Severn River Valley**, such as **Y'golonac**, the **Denizens of S'glhuo**, **Shub-Niggurath**, **Eihort**, and **Byatis**. The cult’s holy book, known as *The Revelations of Gla'aki*, was written by his cult, which gleaned sorcerous knowledge from their master. While the original text was reportedly written in eleven loose-leaf notebooks by various unidentified contributors, the 1865 edition, published by the *Matterhorn Press of Highgate*, is contained in nine volumes, described as “edited, organized, and corrected.” A small edition printed exclusively for subscribers, is now extremely rare.

12.2 Glaaki’s cult

By driving one of his spines into a victim, and injecting a special fluid, Glaaki can turn the unfortunate into an **undead** slave. However, if the spine is broken off before the fluid is injected, the victim dies anyway, but is at least spared the fate of becoming one of Glaaki’s slaves. The injected fluid produces growths throughout the victim’s body that allow Gla'aki to manipulate the subject’s corpse.

Many people come to serve Glaaki willingly, in exchange for the promise of eternal life. What they don't realize is that he makes good on his promise by driving his spines into them, turning the worshiper into one of his undead slaves.

12.3 The Green Decay

As time passes, the undead creatures become increasingly sensitive to sunlight, and even begin to suffer damage from it. The servants of Gla'aki refer to this condition as the *Green Decay*. By the time an undead slave becomes prone to this, it no longer looks or acts like a normal human being.

12.4 References

- Campbell, Ramsey (1987) [1964]. “The Inhabitant of the Lake”. *Cold Print* (1st ed.). New York, NY: Tom Doherty Associates. ISBN 0-8125-1660-5.
- Harms, Daniel (1998). “Glaaki”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 119–20. ISBN 1-56882-119-0.
- “Notes on the Revelations of Glaaki”. Mythos Tomes. Archived from the original on 2016-03-04. Retrieved 2013-03-29.

Chapter 13

List of Great Old Ones

This is a **compendium** of the lesser known Great Old Ones of the Cthulhu Mythos of H. P. Lovecraft.

13.1 A

13.1.1 Aphoom-Zhah

See Lin Carter deities.

13.1.2 Atlach-Nacha

See Clark Ashton Smith deities.

13.1.3 Azathoth

See Azathoth

13.2 B

13.2.1 Basatan

See Clark Ashton Smith deities.

13.2.2 Bokrug

Bokrug (*The Great Water Lizard*) first appeared in Lovecraft's short story "The Doom That Came to Sarnath" (1920). The being is also part of Lovecraft's **Dream Cycle**.

Bokrug is the god of the semi-amphibian Thuum'ha of Ib, in the land of Mnar. The deity slept beneath the calm waters of a lake which bordered both Ib and the city of Sarnath. When the humans of Sarnath cruelly slaughtered the populace of Ib and stole the god's idol, the deity was awakened. Each year thereafter, strange ripples disturbed the otherwise placid lake. On the one-thousandth anniversary of Ib's destruction, Bokrug rose up and destroyed Sarnath (so utterly that not even ruins remained). Afterwards, the Thuum'ha recolonized Ib and henceforth lived undisturbed.

13.3 C

13.3.1 Chaugnar Faugn

Some were the figures of well-known myth — gorgons, chimaeras, dragons, cyclops, and all their shuddersome congeners. Others were drawn from darker and more furtively whispered cycles of subterranean legend — black, formless Tsathoggua, many-tentacled Cthulhu, proboscidian Chaugnar Faugn, and other rumoured blasphemies from forbidden books like the *Necronomicon*, the *Book of Eibon*, or the *Unaussprechlichen Kulten* of von Junzt.

—H. P. Lovecraft, “The Horror in the Museum” (emphasis added)

Chaugnar Faugn (*The Elephant God*, *The Horror from the Hills*) was created by Frank Belknap Long and first appeared in his novel *The Horror from the Hills* (1931).

Chaugnar Faugn (or Chaugnar Faughn) appears as a horribly grotesque idol, made of an unknown element, combining the worst aspects of octopus, elephant, and human being. When Chaugnar Faugn hungers, he can move incredibly quickly for his size, and use his lamprey-like “trunk” to drain the blood from any organism he encounters.

Chaugnar Faugn came to Earth from another dimension eons ago, possibly in a form other than the one which he later assumed. Upon arriving, he found the dominant lifeforms to be only simple amphibians. From these creatures, he created the Miri Nigri to be his servitors. The Miri Nigri would later mate with early humans to produce hybrids that would eventually evolve into the horrid Tcho-Tcho people.

13.3.2 Cthugha

See Cthugha.

13.3.3 Cthulhu

See Cthulhu.

13.3.4 Cthylla

See Cthylla

13.3.5 Cynothoglys

Cynothoglys (*The Mortician God*) first appeared in Thomas Ligotti's short story “The Prodigy of Dreams” (1994). The being appears as a shapeless, multiform entity with a single arm used for catching those who summoned her, and bringing them a painless, ecstatic death. In ancient times, she once held a small cult in Italy, which paid her homage rather than worshipping her, since actual worship would be the same as summoning the god. They considered her to be no mere Cloacina, but the mortician of all creatures, even the gods themselves.

13.4 D

13.4.1 Dweller in the Gulf

See Clark Ashton Smith deities.

13.5 E

13.5.1 Eihort

See Ramsey Campbell deities.

13.6 M

13.6.1 Morrick

See Brian Lumley deities.

13.6.2 Morrick

13.7 N

13.7.1 Nug and Yeb

Nug and **Yeb**, the *Twin Blasphemies*, are the spawn of **Shub-Niggurath** and **Yog-Sothoth**. Nug is the parent of **Cthulhu**^[1] and the parent of **Kthanid** via the influence of Yog-Sothoth. Nug is a god among ghouls, while Yeb is the leader of **Abhoth**'s alien cult.^[2] Both Nug and Yeb closely resemble Shub-Niggurath.

The names Nug and Yeb are similar to the names of the Egyptian sibling gods **Nut** and **Geb**, members of the Heliopolitan **Ennead**.

13.7.2 Nyogtha

See Henry Kuttner deities.

13.8 O

13.8.1 Oorn

See Brian Lumley deities.

13.9 Q

13.9.1 Quachil Uttaus

See Clark Ashton Smith deities.

13.10 R

13.10.1 Rlim Shaikorth

See Clark Ashton Smith deities.

13.10.2 Rhan-Tegoth

A weakened, amphibious, chimaera-like being that crushed its victims, and sucked their blood. Revived and worshipped by the mad wax artist George Rogers.

13.10.3 Rhogog

The Bearer of the Cup of the Blood of the Ancients, taking the form of a black leafless oak tree, hot to the touch, that bears Cthulhu's blood.

13.11 S

13.11.1 Shudde M'ell

See [Brian Lumley](#) deities.

13.11.2 Summanus

See [Brian Lumley](#) deities.

13.12 V

13.12.1 Vulthoom

See [Clark Ashton Smith](#) deities.

13.13 W

13.13.1 The Worm that Gnaws in the Night

See [Lin Carter](#) deities.

13.14 Y

13.14.1 Yag-Kosha

Yag-Kosha is described as a telepathic being with an elephant head, from outer space and being the last survivor of a group of refugees.^[3]

Yag-Kosha appeared in the story "The Tower of the Elephant", from [Robert Ervin Howard](#) (the creator of "Kull" and "Conan, the Barbarian"). The Tower of the Elephant was best known for being portrayed in the comic book *Conan the Barbarian*#4.^[4]

13.14.2 Yibb-Tstll

See [Brian Lumley](#) deities.

13.14.3 Yig

Main article: [Yig](#)

Yig (the *Father of Serpents*) first appeared in the story *The Curse of Yig* which was created by [Zealia Bishop](#) and almost completely rewritten by [H. P. Lovecraft](#). He is a deity that appears as a serpent man, serpent with bat like wings, or as a giant snake. Although **Yig** is easy to anger, he is easy to please as well. Yig often sends his serpent minions, the *children of Yig*, to destroy or transform his enemies. He is associated with the [Serpent Men](#).

To [Native Americans](#), Yig is regarded as “bad medicine”. He is also alluded to in western [American folklore](#). He is identified with the Mesoamerican deity [Quetzalcoatl](#), and may be a prototype for that god and other serpentine gods worldwide. Some authors identify him as the Stygian serpent god Set’s father, and from [Robert E. Howard](#)’s [Conan](#) stories, and also with the Great Serpent worshiped by the Serpent People of [Valusia](#) from Howard’s [Kull](#) stories.

Yig is the subject of a song by the shock rock band GWAR entitled “Horror of Yig”, which appears on their album *Scumdogs of the Universe*. The band The Darkest of the Hillside Thickets, famous for their Lovecraft references, also refers to Yig in a song titled “Yig Snake Daddy”.

Yig is the name of a deity in the *Arcanis Dungeons & Dragons* campaign setting. Yig was once (and may still be) worshipped by the Ssethregorean Empire, a group dominated by various lizard and snake-like beings. Yig in this mythos is a female deity, but still strongly associated with serpents, suggesting the name is not a coincidence.

Despite being spoken of on only a few occasions in Lovecraft’s work, Yig is one of the Ancient Ones included in the *Arkham Horror* boardgame, appearing alongside Ancients such as Cthulhu and Nyarlathotep, proving his popularity.

13.15 Z

13.15.1 Zathog

Zathog appears in Richard Tierney's novel *The Winds of Zarr* (1971), as well as in his short story “From Beyond the Stars” (1975). After warring with the Elder Gods, Zathog, eager for revenge, entered into a compact with the brutal Zarr. The Zarr controlled most of the galaxy where they dwelt, and desired to conquer the rest of the universe. In return for helping him free his brethren, Zathog promised to give the Zarr the ability to travel through time and space.

13.15.2 Zushakon

See Henry Kuttner deities.

13.16 See also

- See [Great Old One#Table](#) for detailed bibliographical information (under *References*).

13.17 References

- Harms, Daniel (1998). *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-119-0.
- Long, Frank Belknap (1963). *The Horror from the Hills*. Sauk City, WI: Arkham House. OCLC 1857835.
- Lovecraft, Howard P.; Hazel Heald (1989). “The Horror in the Museum”. In S.T. Joshi. *The Horror in the Museum and Other Revisions*. Sauk City, WI: Arkham House. ISBN 0-87054-040-8.
- Price, Robert M., ed. (2002). *The Book of Eibon* (1st ed.). Oakland, CA: Chaosium. ISBN 1-56882-129-8.

13.17.1 Notes

- [1] Lovecraft, H. P. (1967). *Selected Letters of H. P. Lovecraft IV (1932–1934)*. Sauk City, Wisconsin: Arkham House. “Letter 617”. ISBN 0-87054-035-1.
- [2] Harms, “Nug and Yeb”, *Encyclopedia Cthulhiana*, pp. 216–7.
- [3] Yag-Kosha (Conan character)
- [4] ComicVine

Chapter 14

Hastur

For the fictional family, see [Darkover series](#).

Hastur (**The Unspeakable One**, **Him Who Is Not to be Named**, **Assatur**, **Xastur**, **H'aaztre**, or **Kaiwan**) is an entity of the [Cthulhu Mythos](#). Hastur first appeared in [Ambrose Bierce's](#) short story “Haïta the Shepherd” (1893) as a benign god of shepherds. Hastur is briefly mentioned in [H.P. Lovecraft's](#) *The Whisperer in Darkness*; previously, [Robert W. Chambers](#) had used the name in his own stories to represent both a person and a place associated with the names of several stars, including [Aldebaran](#).^[1]

14.1 Hastur in the mythos

In Bierce’s “Haïta the Shepherd”, which appeared in the collection *Can Such Things Be?*, Hastur is more benevolent than he would later appear in [August Derleth's](#) mythos stories. Another story in the same collection (“An Inhabitant of Carcosa”) referred to the place “[Carcosa](#)” and a person “Hali”, names which later authors were to associate with Hastur.

In Chambers’ *The King in Yellow* (1895), a collection some of which are horror stories, Hastur is the name of a potentially supernatural character (in “The Demoiselle D’Ys”), a place (in “The Repairer of Reputations”), and mentioned without explanation in “The Yellow Sign”. The latter two stories also mention [Carcosa](#), Hali, [Aldebaran](#), and the [Hyades](#), along with a “[Yellow Sign](#)” and a play called *The King in Yellow*.

[H. P. Lovecraft](#) read Chambers’ book in early 1927^[2] and was so enchanted by it that he added elements of it to his own creations.^[3] There are two places in Lovecraft’s own writings in which Hastur is mentioned:

I found myself faced by names and terms that I had heard elsewhere in the most hideous of connections—[Yuggoth](#), Great [Cthulhu](#), [Tsathoggua](#), [Yog-Sothoth](#), [R'lyeh](#), [Nyarlathotep](#), [Azathoth](#), Hastur, [Yian](#), [Leng](#), the [Lake of Hali](#), [Bethmoora](#), the [Yellow Sign](#), [L'mur-Kathulos](#), [Bran](#) and the [Magnum Innominandum](#)—and was drawn back through nameless aeons and inconceivable dimensions to worlds of elder, outer entity at which the crazed author of the *Necronomicon* had only guessed in the vaguest way.... There is a whole secret cult of evil men (a man of your mystical erudition will understand me when I link them with Hastur and the Yellow Sign) devoted to the purpose of tracking them down and injuring them on behalf of the monstrous powers from other dimensions. —[H. P. Lovecraft](#), “[The Whisperer in Darkness](#)”

It is unclear from this quote if Lovecraft’s Hastur is a person, a place, an object (such as the Yellow Sign), or a deity (this ambiguity is recurrent in Lovecraft’s descriptions of the mythic entities). This is present because the name Hastur is located between a deity’s name and a place’s name, so his/its identity is unclear.

- In “Supernatural Horror In Literature” (written 1926–27, revised 1933, published in *The Recluse* in 1927), when telling about “The Yellow Sign” by Chambers, [H. P. Lovecraft](#) wrote:

“... after stumbling queerly upon the hellish and forbidden book of horrors the two learn, among other hideous things which no sane mortal should know, that this talisman is indeed the nameless Yellow



**HASTUR THE UNSPEAKABLE,
from "The Gable Window"**

Hastur the Unspeakable as he appears in August Derleth's short story "The Gable Window". Illustration by Robert M. Price published in Crypt of Cthulhu #6 "August Derleth Issue", St. John's Eve 1982.

Sign handed down from the accursed cult of Hastur—from primordial Carcosa, whereof the volume treats..."

- In Chambers' "The Yellow Sign" the only mentioning of Hastur is:

"...We spoke of Hastur and of Cassilda..."

So, judging from these two quotes, it is quite possible that H. P. Lovecraft not only recognized Hastur as one of the mythos gods, but even made him so recalling Chambers' book.

Derleth also developed Hastur into a **Great Old One**,^[4] spawn of Yog-Sothoth, the half-brother of Cthulhu, and possibly the **Magnum Innominandum**. In this incarnation, Hastur has several **Avatars**:

- The Feaster from Afar, a black, shriveled, flying monstrosity with tentacles tipped with razor-sharp talons that can pierce a victim's skull and siphon out the brain^[5]

- The **King in Yellow**.

Anders Fager's "Collected Swedish Cults" features a Stockholm-based coterie known as "The **Carcosa** Foundation" that worships Hastur.^[6]

Hastur is amorphous, but he is said to appear as a vast, vaguely octopoid being, similar to his half-niece **Cthylla**.

14.2 In popular culture

- In the 1990 novel *Good Omens* (by **Neil Gaiman** and **Terry Pratchett**), Hastur appears as a fallen angel and duke of Hell. He is a minor antagonist that tries to bring about the apocalypse along with the other antagonists.
- In the 2011 novel *Southern Gods* (by **John Hornor Jacobs**), Hastur appears on Earth in the form of a blues musician named Ramblin' John Hastur. The mysterious blues man's dark, driving music - broadcast at ever-shifting frequencies by a phantom radio station - is said to make living men insane and dead men rise.
- In *Nyaruko: Crawling With Love*, Hastur appears as a feminine-looking male that has Wind-based spells, and in his normal mode can outmatch two aliens. He is also the son of a computer company in space. He also fell in some kind of affection with Mahiro, the male protagonist.
- In *Unspeakable Vault (of Doom)* as "The unspeakable", a yellow octopoid being, wearing yellow robes and a yellow crowned facemask, carrying a rod with a **Yellow Sign** on it. Referred to as "Hast-He who Is not to be Named", since pronouncing his full name results in a messy explosion. In some comics he appears to work at a spinoff version of Burger King.
- Hastur, Cassilda, Lake Hali and Carcosa are all referenced by **Marion Zimmer Bradley** at various points in the **Darkover** series of science fantasy novels, including eponymously in *The Heritage of Hastur* (1975). Hastur and Cassilda are semi-mythical founders of one of the great houses of Darkover.
- Popular online game **League of Legends** features a young fire mage, Annie Hastur, as the daughter of an order of cultists in the 'Voodoo Lands,' who is notable for her dark powers at an early age.
- In the 2014 supernatural webseries *Carmilla* there is a mention about the blade of Hastur, a blade that destroys everything it comes in contact with, as well as mention of a mysterious group known as the "Hastur Monks" or "Hasturmenschen"
- In **True Detective** (TV series), Hastur is alluded to, but never outright mentioned. "The yellow king" and "Carcosa" appears a few times, hinting towards the presence of Hastur.
- Hastur features as one of the evil gods in **Wizards of the Coast's** collectible card game **Hecatomb**.
- In the trading card game **Yu-Gi-Oh!**, there is a monster card called "Old Entity Hastorr" that has its name and appearance based on Hastur.
- Hastur appears in his human form in **Alan Moore's** **Neonomicon**.
- A unique enemy in the video game **Darkest Dungeon** called the Collector can appear before the player. It takes immense inspiration from Hastur.
- In **The Black Tapes** episode, "The Unsound", a band is named Hastur Rising.
- Hastur is an unwilling antagonist in *Leviathan* by **Ian Edginton** and **D'Israeli** first printed in 2003. Hastur has his own soul stolen by William Ashbless, who is immortal as a result. In *Leviathan* Hastur is amoral, and forced into evil acts by Ashbless - in the story finale, out of gratitude for being freed he rescues the ocean liner, and saves 28,000 lives as a result.

14.3 See also

- **Cthulhu Mythos** in popular culture

14.4 Footnotes

- [1] Harms, *The Encyclopedia Cthulhiana*, p. 136.
- [2] Joshi & Schultz, “Chambers, Robert William”, *An H. P. Lovecraft Encyclopedia*, p. 38
- [3] Pearsall, “Yellow Sign”, *The Lovecraft Lexicon*, p. 436.
- [4] Derleth once entertained the notion of calling Lovecraft’s mythos the *Mythology of Hastur*—an idea that Lovecraft summarily rejected when he heard it. (Robert M. Price, “The Mythology of Hastur”, *The Hastur Cycle*, p. i.)
- [5] Joseph Payne Brennan (1976), “The Feaster from Afar”, *The Hastur Cycle* (2nd ed.), pp. 272–82.
- [6] Fager, Anders, “Samlade Svenska Kulter”

14.5 References

- Gaiman, Neil; Terry Pratchett (1996). *Good Omens*. p. 213. ISBN 978-0-441-00325-9.
- Harms, Daniel (1998). “Hastur”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 136–7. ISBN 1-56882-119-0.
- Joshi, S. T.; David E. Schultz (2001). *An H. P. Lovecraft Encyclopedia*. Westport, CT: Greenwood Press. ISBN 0-313-31578-7.
- Pearsall, Anthony B. (2005). *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon. ISBN 1-56184-129-3.
- Price, Robert M. (ed.) (1997). *The Hastur Cycle* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-094-1.

14.6 External links

- [Haïta the Shepherd](#)
- *Can Such Things Be?* public domain audiobook at LibriVox
- *The King in Yellow* public domain audiobook at LibriVox

Chapter 15

High Priest Not to Be Described

The **High Priest Not to Be Described** (*Elder Hierophant*, *Tcho-Tcho Lama of Leng*) is a fictional character in H. P. Lovecraft's *Dream Cycle*. He first appeared in the Lovecraft short story "Celephaïs" (1920).

15.1 Summary

The High Priest Not to Be Described is the sole occupant of a remote and ancient **monastery** on the **Plateau of Leng** in the **Dreamlands**. It serves the **Outer Gods**. It's possible that it may be the King in Yellow, **Hastur**. Another oft-conjectured possibility is that it is the Crawling Chaos, **Nyarlathept**.

The monastery where he dwells has a confusing tangle of lightless corridors with disturbing **frescoes** that chronicle Leng's bloodcurdling history. Deep in the bowels of the monastery, inside a frightening domed room, the High Priest Not to Be Described sits on a throne of gold atop a stone dais in pitch-black darkness. Five steps down from the dais is a row of six blood-stained stone altars surrounding a yawning well that is rumored to connect with the **Vaults of Zin** in the **underworld**.

In Lovecraft's novella *The Dream-Quest of Unknown Kadath* (1926), **Randolph Carter** has a fateful encounter with the High Priest Not to Be Described. The only description of the High Priest is given in this passage:

...and there... sat a lumpish figure robed in yellow silk with red and having a yellow silken mask over its face. To this being the slant-eyed man made certain signs with his hands, and the lurker in the dark replied by raising a disgustingly carved flute of ivory in silk covered paws and blowing certain loathsome sounds from beneath its flowing silken mask.

During his search for the fabled city of Celephaïs, the dreamer **Kuranes** had an equally chilling experience, just narrowly escaping the High Priest.

15.2 Identity

Although the identity of the high priest is never established in *The Dream-Quest of Unknown Kadath*, the following passage (which appears below the passage quoted above) gives a hint:

This colloquy went on for some time, and to Carter there was something sickeningly familiar in the sound of that flute and the stench of the malodorous place. It made him think of a frightful red-litten city and of the revolting procession that once filed through it; of that, and of an awful climb through lunar countryside beyond... Then the figured silk slipped a trifle from one of the greyish-white paws, and Carter knew what the noisome High Priest was.

Since the moon is inhabited by pale, flute-playing **toad creatures**, and since the High Priest Not to be Described also communicates by playing the flute, he may simply be one of the lunar toad creatures and a servant of **Nyarlathept**, the crawling chaos that consistently opposes Randolph Carter throughout the story. Furthermore, when Carter uses

an opportune moment to escape and is fleeing blindly through the monastery's darkened, labyrinthine passageways, he dares not think of his pursuer and of "the stealthy padding of shapeless paws on the stones behind him, or of the silent wriggings and crawlings which must be going on back there in lightless corridors."

He may instead be an avatar of Nyarlathotep,^[1] as a similar creature is mentioned in Walter C. DeBill Jr.'s "In 'Ygiroth". The sheer horror of Carter's reaction when he approaches the High Priest in the Yellow Mask lends some support to this possibility.

There is also a chance of the high priest being an avatar of Hastur, as Hastur is greatly connected to the colour "yellow" and "the King in Yellow" all clad in yellow often pictured with a mask or a yellow sheet across the face. the "frightful red-litten city" may also refer to "Carcosa" the nightmare city of Hastur / The King in Yellow. Hastur is also known as "The Unspeakable One" which closely resembles the high priest not to be described.

15.3 References

- DeBill, Jr., Walter C. (2003) [1975]. "In 'Ygiroth". In Kevin L. O'Brien (ed.). *The Mlandoth Myth Cycle and Others: The Complete Cthulhu Mythos Tales of Walter C. DeBill, Jr.* Lindisfarne Press.
- Harms, Daniel (1998). "High Priest Not to Be Described". *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 138. ISBN 1-56882-119-0.
- Lovecraft, Howard P. (1987) [1934]. "Celephaïs". In S. T. Joshi (ed.). *Dagon and Other Macabre Tales* (9th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-039-4. Definitive version.
- Lovecraft, Howard P. (1985) [1926]. "*The Dream-Quest of Unknown Kadath*". In S. T. Joshi (ed.). *At the Mountains of Madness, and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6. Definitive version.

15.3.1 Notes

[1] Harms, p. 138.

Chapter 16

Ithaqua

Ithaqua (the *Wind-Walker* or the *Wendigo*) is a fictional character in the Cthulhu Mythos of H. P. Lovecraft. The titular creature debuted in August Derleth's short story "Ithaqua", which was based on Algernon Blackwood's tale *The Wendigo*. It controls snow, ice and cold, and can walk through the sky as easily as it walks on earth.^[1]

16.1 Ithaqua in the mythos

Ithaqua is one of the **Great Old Ones** and appears as a horrifying giant with a roughly human shape and glowing red eyes. He has been reported from as far north as the **Arctic** to the Sub-Arctic, where **Native Americans** first encountered him. He is believed to prowl the Arctic waste, hunting down unwary travelers and slaying them gruesomely, and is said to have inspired the Native American legend of the **Wendigo** and possibly the **Yeti**.

Ithaqua's cult is small, but he is greatly feared in the far north. Fearful denizens of **Siberia** and **Alaska** often leave sacrifices for Ithaqua—not as worship but as appeasement. Those who join his cult will gain the ability to be completely unaffected by cold. He often uses **Shantaks**, a dragon-like "lesser race", as servitors. A race of subhuman cannibals, the **Gnophkehs**, also worshiped him,^[2] along with **Rhan-Tegoth** and **Aphoom-Zhah**.^[3]

Ithaqua figures prominently in **Brian Lumley**'s Lovecraft-based *Titus Crow* series, ruling the ice-world of Borea. In Lumley's works, Ithaqua periodically treads the winds of space between Earth and Borea, bringing helpless victims back to Borea to worship him among its snowy wastes. He frequently attempts to reproduce with humanoid females, hoping to create offspring which can surpass his own limitations, imposed by the Elder Gods, and so help free the rest of the Great Old Ones. It is suggested that Ithaqua has the ulterior motive of desiring offspring to assuage his bitter loneliness, as he is the only one of his kind. None of his surviving offspring to date has accommodated him, all turning against him at some point.

Anders Fager's "The Wish of the Broken Man" describes how 18th-century Scandinavian Saami worship "Ittakka" and calls up on him to create blizzards. It also fingers Ittakka/Ithaqua as responsible for the 1718 **Carolean Death March**.^[4]

16.2 See also

- **Aphoom-Zhah**
- **Lin Carter**

16.3 Notes

[1] Derleth was inspired by Blackwood's tale (who himself based the Wendigo on a creature from Native American Indian legend), but gave the creature a Lovecraftian name. (Price, "Ghost Riders in the Sky", "Who Has Seen the Wind?", *The Ithaqua Cycle*, pg. xi.)

[2] "Crazy Ivan's Timeline of Werewolf and Therianthrope Fiction"

[3] "A Hyperborean Glossary by Laurence J. Cornford"

[4] "Anders Fager (2011). *Collected Swedish Cults*. Stockholm, Sweden: Wahlström & Wistrand. ISBN 9789146220961."

16.4 References

- Blackwood, Algernon (1998) [1910]. ""The Wendigo"". In Robert M. Price (ed.). *The Ithaqua Cycle (1st ed.)*. Oakland, CA: Chaosium. ISBN 1-56882-124-7. *External link in |chapter= (help)*
- Derleth, August (1998) [1941]. "Ithaqua". In Robert M. Price (ed.). *The Ithaqua Cycle (1st ed.)*. Oakland, CA: Chaosium. ISBN 1-56882-124-7.
- Lumley, Brian (1993) [1975]. "Born of the Winds". *Fruiting Bodies and Other Fungi*. Tor. ISBN 0-14-017302-1.
- Lumley, Brian (1991) [1975]. *The Transition of Titus Crow*. Grafton. ISBN 0-586-20838-0.
- Price, Robert M. (1998). "Introduction: Ghost Riders in the Sky". In Robert M. Price (ed.). *The Ithaqua Cycle: The Wind-Walker of the Icy Wastes (1st ed.)*. Oakland, CA: Chaosium. ISBN 1-56882-124-7.
- Petersen, Sandy (1989). *Call of Cthulhu* (5th ed.). Oakland, CA: Chaosium. ISBN 1-56882-148-4.

Chapter 17

Henry Kuttner deities

The **Henry Kuttner deities** are supernatural entities created by horror writer **Henry Kuttner** for the Cthulhu Mythos universe of shared fiction.

17.1 The Hydra

There are innumerable tales of multi-headed monsters, all springing from the actual entity of whose real existence a few have known through the ages. This creature did not originate on earth, but in the gulfs Outside. It was... a vampiric entity, living not on the blood of its victims but on their heads—their brains... Through the eons this being has ravaged in the abyss beyond our dimension, sending out its call to claim victims where it could. For this entity, by absorbing the heads and brains of intelligent creatures both of this world and of other planets, emerges with its powers and vitality greatly augmented.

—Henry Kuttner, “Hydra”

The Hydra dwells in an alternate **dimension**, and appears as a vast sea of gray ooze. A multitude of living heads, some human and some alien, sprout from the ooze, sobbing and grimacing as if in great agony.

The Hydra’s worshippers trick others into sending the god sacrifices through a pamphlet known as *On the Sending Out of the Soul*. The last page contains a magical formula for **astral projection**. When followed, the formula always works as expected, harmlessly transporting the user in astral form to whatever destination is desired. However, unbeknownst to the user, the ritual also brings the subject into contact with the Hydra, which then merges with the individual’s astral self, using it as a host. Anyone present where the astral traveler appears is decapitated, the victim’s head taken to become part of the Hydra. Afterwards, the astral traveler is returned safely to his or her original body, suffering no ill effects, except perhaps receiving a terrible shock from the grisly scene so witnessed.^[1]

17.2 Iod

Also known as the Shining Hunter, the Hunter of Souls, **Trophonius**, and Vediovis. When this entity is summoned, the invoker must have precautions or he will suffer a “swift & terrible doom”. Iod will pursue the summoner, across alien dimensions if need be, and, upon catching him will suck out his spirit, leaving the soul trapped in the dead body, unable to move. Iod has been described (The description is from “The Hunt”) “...it partook hideously of incongruous elements. Strange mineral and crystal formations sent their fierce glow through squamous, semi-transparent flesh... A thin slime dripped from membranous flesh...and as this slime floated down, hideous plantlike appendages writhed blindly in the air, making hungry little sucking noises. “...A great faceted eye watched ...and the ropeless tentacle began to uncoil purposefully...”The victim will feel unendurable cold and pain, and hear a brief whistling, as Iod draws out his spirit.

17.3 Nyogtha

Men knew him as the Dweller in Darkness, that brother of the Old Ones called Nyogtha, the Thing that should not be. He can be summoned to Earth's surface through certain secret caverns and fissures, and sorcerers have seen him in Syria and below the black tower of Leng; from the Thang Grotto of Tartary he has come ravening to bring terror and destruction among the pavilions of the great Khan. Only by the looped cross, by the Vach-Viraj incantation and by the Tikkoun elixir may he be driven back to the nighted caverns of hidden foulness where he dwelleth.

—Henry Kuttner, “The Salem Horror”

Nyogtha (the *Thing That Should Not Be*) appears in Henry Kuttner's short story “The Salem Horror” (1937). According to the story, the *Necronomicon* refers to Nyogtha as “the Dweller in Darkness”—an epithet used by August Derleth in the story of the same name to refer to Nyarlathotep; thus, it may be that Nyogtha is yet another of Nyarlathotep's nigh-endless avatars. Nyogtha appears as a shapeless, dark mass.

In his short story “Path of Corruption,” Steve Berman has a group of New Orleans-based hustlers worshipping Nyogtha.

In the 1965 horror film *Dark Intruder* Nyogtha is mentioned towards the end, along with Goetic demons such as Astaroth and Asmodeus.

17.4 Vorvadoss

Vorvadoss (*The Flaming One, Lord of the Universal Spaces, The Troubler of the Sands, Who Waiteth in the Outer Dark*) first appeared in Kuttner's “The Eater of Souls”. appears as a cloaked, hooded being, enveloped in green flames, with fiery eyes. He may otherwise appear as a misty, silvery being with an inhuman face. He also appears in Kuttner's “The Invaders”.

In the *Call of Cthulhu* role-playing game Vorvadoss is classified as an Elder God.

17.5 Zushakon

Zushakon (or Zuchequon or Zul-Che-Quon) debuted in Kuttner's short story “Bells of Horror” (1939). The being is the son of Ubbo-Sathla, procreated by binary fission. Other sources, however, consider him the progeny of Shub-Niggurath and Hastur.

Zushakon is the god of death to the Mutsun tribe of California. Zushakon has an intense hatred of light and will slay anyone who exposes one of his sacred artifacts to it. He can be summoned by the ringing of three specially consecrated bells.

His arrival is heralded by the rapid darkening and chilling of the surrounding environment and the sound of flapping, as if produced by very large wings, steadily increasing in volume. Furthermore, all creatures nearby suffer an irritation of the eyes that is so severe, they are compelled to literally gouge them out. Upon his arrival, the surrounding shadows darken, thicken, swirl, and finally clot into his dreadful shape. It is not known whether the clot of darkness that forms is merely a gateway or the actual entity himself.

According to the famed occult detective Doctor Anton Zarnak, who witnessed Zushakon's arrival during an unsuccessful attempt to exorcise him from a client, Zushakon is an earth elemental, and can be repelled by bright lights or by summoning the fire god Cthugha. The unfortunate victim, who died during the struggle, had dug up a mound that contained the remains of a Mutsun shaman. Inside, he found an obsidian tablet and a carving of a hooded, possibly winged, humanoid figure surrounded by toad-like beings prostrate in worship before it. Inscribed on the tablet was an ancient, now-extinct script promising death to anyone who exposed the contents of the barrow. It is very likely that the winged figure in the carving is Zushakon himself.

After he departs, Zushakon may return yet again during the first earthquake or solar eclipse following an earlier, successful summoning of him.

17.6 References

- [1] Henry Kuttner, “Hydra”, *The Azathoth Cycle*, pp. 50–63.

Chapter 18

Lu-Kthu

Lu-Kthu is an **Outer God** created by James Ambuehl, American horror writer which has contributed to expand Lovecraft's **Cthulhu Mythos**. It is said to be the Birth-womb of the Great Old Ones, described as a “A titanic, planet-sized mass of entrails and internal organs. On closer examination it appears a wet, warty globe, covered with countless ovoid pustules and spider-webbed with a network of long, narrow tunnels. Each pustule bears the larva of a Great Old One.”

Lu-Kthu is described in detail in James Ambuehl's short story *Correlated Contents* (1998).

Chapter 19

Brian Lumley deities

The **Brian Lumley deities** are supernatural entities created for the **Cthulhu Mythos** universe of shared fiction by British horror writer **Brian Lumley**.

19.1 Bugg-Shash

The title monstrosity of Lumley's "The Kiss of Bugg-Shash", **Bugg-Shash** is a gelatinous creature with innumerable human-like eyes and mouths within its black mass. It attacks human victims by wrapping its mass around them and drowning them in slime, often attacking several individuals at once. Once dead, the victim(s) can be controlled, puppet-like, to perform a task where there is light, something which Bugg-Shash cannot endure. Bugg-Shash is a name which Lumley first mentioned in-passing in his early story "Rising with Surtsey", and later applied to the nameless creature of David Sutton's "Demoniacal" when he wrote "Kiss" as a sequel to it.

19.2 Kthanid

Kthanid is said to be the "brother" of **Cthulhu**. He looks like his sibling, but has golden eyes. He resides within a crystal cave on Elysia. It is said that he is as *good* as his brother is *evil*. He bears a great hatred towards the old ones for they had killed his family, while he lay sleeping.

It first appeared in Lumley's 1975 novel *The Transition of Titus Crow*, and appeared again in his next novel *The Clock of Dreams* (1978).

19.3 Mnomquah

Mnomquah, the *Lord of the Black Lake*, is first referenced in Lumley's short story "The Sorcerer's Book" (1984). Mnomquah is trapped inside the **Dreamlands** moon, though how he became imprisoned there is not known. He appears as a vast **reptile** with a crown of snaking feelers, and empty sockets in place of eyes (though they still serve as sensory organs). His mate is the repulsive **Oorn**. It is said that when the other Great Old Ones return to lay waste to the world, Mnomquah will be reunited with his bride.

Mnomquah is called the Lord of the Black Lake because he rules over the Lake of Ubboth beneath the surface of the moon.

19.4 Oorn

Oorn is mentioned in the book *Mad Moon of Dreams* (1987) by **Brian Lumley**. She is the wife of the reptilian **Mnomquah**. She has the form of a huge tentacled **mollusk**, with snaking appendages that can spew digestive fluid on

things she wishes to eat. Like her husband, her only true worshippers are the **Men of Leng** and the **Moon-beasts**. A temple devoted to Oorn and Mnomquah is near **Sarkomand** in the **Dreamlands**.

19.5 Shudde M'ell

Shudde M'ell is the creation of **Brian Lumley** and is featured in his novel *The Burrowers Beneath* (1974).

Shudde M'ell is “a great gray thing, a mile long, chanting and exuding strange acids... charging through the depths of the earth at a fantastic speed, in a dreadful fury... melting basaltic rocks like butter under a blowtorch.”^[1] Shudde M'ell is the supreme regent of the **chthonians**, a horrifying race of burrowing creatures, and is probably the largest and most malignant member of his kind. According to some legends, he was once imprisoned beneath *G'harne*, but is now free to wander the earth with his kin.

19.6 Summanus

Summanus (*Lord of Hell, Monarch of the Night, The Terror that Walketh in Darkness*) is the creation of **Brian Lumley** — who based the Great Old One on the **Roman deity of the same name** — and first appeared in Lumley's short story “What Dark God?” (1975). The god appears as a mouthless human with whitish tentacles hidden under his clothing. He can use these tentacles to siphon blood from his victims.

Summanus had a following in **Roman times**, but if he is worshiped today, his cult is even more secretive. The rites needed for the proper worship of Summanus are found in the *Tuscan Rituals*.

19.7 Yad-Thaddag

Yad-Thaddag is possibly the Elder God equivalent of the **Outer God Yog-Sothoth**. This being has the same appearance as Yog-Sothoth, except its spheres are of a different color and its nature is purely benevolent. It appears in Lumley's 1989 novel *Elysia*.

19.8 Yibb-Tstll

Yibb-Tstll (*The Drowner*) is an obscure god, said to watch at the center of all time as the universe revolves. Because of this insight, only **Yog-Sothoth** is said to be wiser. Its blood, the **Black**, is a weapon which takes the form of black snowflakes that stick to and smother a victim. This is stated in *The Caller of the Black*. The god's touch causes an instant change in the person affected—this change is usually fatal but occasionally brings some benefit.

Yibb-Tstll is sometimes described as an immobile, dark, tentacled entity with a pulpy, alien head, detached eyes, and large bat wings under which countless **Nightgaunts** suck black milk from its innumerable breasts. In **Brian Lumley's** short story “Rising with Surtsey” (1971), the narrator proclaims: “... I wanted to bound, to float in my madness through eldritch depths of unhallowed black blood. I wanted to cling to the writhing breasts of Yibb-Tstll. Insane...”. Yibb-Tstll makes its major appearance in *The Horror at Oakdeene*.

Having a close connection to the Great Old One **Bugg-Shash**,^[2] so should Yibb-Tstll be regarded as a Great Old One - specifically in the *Drowners* group introduced by **Brian Lumley**, parasitic alien entities which thrive by vampyrizing the Great Old Ones themselves^[3] - though in RPG materials she is classed as “Outer God”.^[4]

19.9 See also

- Elements of the Cthulhu Mythos

19.10 References

- [1] Lumley, *The Burrowers Beneath*. ISBN 9781466818378
- [2] Aniolowski's, *Malleus Monstrorum*, p. 131. ISBN 9781568821795
- [3] Harms', *Encyclopaedia Cthulhiana*, p. 324. ISBN 9781568821696
- [4] Aniolowski's, *Malleus Monstrorum*, p. 241. ISBN 9781568821795

Chapter 20

Mordiggian

Mordiggian is a fictional character in the **Cthulhu Mythos**. “He” is the creation of **Clark Ashton Smith** and appears in his short story “The Charnel God” (1934).

20.1 Mordiggian in the mythos

. . . [A] colossal shadow [appeared] that was not wrought by anything in the room. It filled the portals from side to side, it towered above the lintel – and then, swiftly, it became more than a shadow: it was a bulk of darkness, black and opaque, that somehow blinded the eyes with a strange dazzlement. It seemed to suck the flame from the red urns and fill the chamber with a chill of utter death and voidness. Its form was that of a worm-shapen column, huge as a dragon, its further coils still issuing from the gloom of the corridor; but it changed from moment to moment, swirling and spinning as if alive with the vortical energies of dark aeons. Briefly it took the semblance of some demoniac giant with eyeless head and limbless body; and then, leaping and spreading like smoky fire, it swept into the chamber.
—Clark Ashton Smith, “The Charnel God”

Mordiggian is a **Great Old One**^[1] and is worshipped by **ghouls**. When he appears, all fire and heat is sucked into his swirling void-like body, instantly lowering the temperature by many degrees, and filling the area with a deathly cold and still air. All within the presence of the Great Ghoul, are blinded by the weird changing and dazzling form of the necromantic god.

Mordiggian attacks by engulfing victims, sucking away their life force, and dissolving their bodies. Nothing remains of the Charnel God’s prey, and they are never seen again in the waking world or in the Dreamlands. However, Mordiggian does not appear to be especially malevolent (“Mordiggian...was a benign deity in the eyes of the inhabitants of **Zul-Bha-Sair**”), and has been known to spare those who have not personally offended him or his followers (the ghouls); when a trio of **Necromancers** sneaked into the temple, the wizards were torn apart by the Ghoul priests while Phariom and his newly revived wife were spared at Mordiggian’s bidding. As one of the Necromancers said “Mordiggian’s Wrath, though rarely loosed, is more terrible than any other deity. And it should not be thought by wise men to break into his sacred house.” So while Mordiggian is attributed with immense powers of destruction, he is apparently a calm and benign deity.

20.2 Mordiggian’s cult

Mordiggian’s Priesthood consists exclusively of ghouls, though other races may offer up their dead to the Charnel God, but only as appeasement and not as actual worship, though some citizens of Zul-Bha-Sair, like the Taverner that Phariom and his wife were staying in believed fully in. The ghoul priests of Mordiggian cover themselves in long hooded robes of funeral-purple and silver skull-like masks. A tome known as *The Ghoul’s Manuscript* deals with Mordiggian and his cult.

Although Mordiggian dwells within the **Dreamlands**, he is capable of entering the waking world, using the same grave-tunnels and tombs as his ghoul followers. It is likely that Mordiggian has some relationship with the waking lands. Proof of this is demonstrated by his worship in the city of **Zul-Bha-Sair** on the continent of **Zothique** in the

distant future. There he is the only god since “from years that are lost to man’s memory”, and all who die in the city are offered to him as provender.

A different name for Mordiggian is *Morddoth*, mentioned as the dark god of the ghouls revered in the Valley of Hadoth by the Nile, in the ancient land of Altuas and in a time-lost continent likely matching with *Zothique*. So does the appearance fits with Mordiggian’s one.^[2]

20.2.1 References

- [1] According to Aniolowski’s *Malleus Monstrorum*.
- [2] See Ambuehl’s *Nekros Nomos Eikonos*.

20.3 Bibliography

- Smith, Clark Ashton [1934] (1995). “The Charnel God”. *Tales of Zothique*. West Warwick, RI: Necronomicon Press. ISBN 0-940884-71-2.
- Scott Aniolowski, Sandy Petersen, Lynn Willis (2008). *Call of Cthulhu Malleus Monstrorum. Creature, Gods, and Forbidden Knowledge*. Chaosium.
- James Ambuehl (2004) “*Nekros Nomos Eikonos*”

20.4 External links

- “The Charnel God” by Clark Ashton Smith

Chapter 21

Nodens (Cthulhu Mythos)

Nodens (*Lord of the Great Abyss* or *Nuada of the Silver Hand*) is a fictional character in the **Cthulhu Mythos**. Based on the **Celtic deity**, Nodens, he is the creation of **H. P. Lovecraft** and first appeared in his short story "The Strange High House in the Mist" (1926).

21.1 Summary

And upon dolphins' backs was balanced a vast crenelate shell wherein rode the grey and awful form of primal Nodens, Lord of the Great Abyss... Then hoary Nodens reached forth a wizened hand and helped Olney and his host into the vast shell.

—H. P. Lovecraft, "The Strange High House in the Mist"

Nodens is one of the **Elder Gods** and appears as an elderly, human male with white hair—gray-bearded and hoary yet still vital and strong. He often rides in a **chariot** formed from a huge **seashell** pulled by some great **beasts of legend**. Nodens is served by the **Nightgaunts**.

As a hunter, he will chase down evil creatures in the **Dreamlands**, such as the **Shantaks**. He prefers to hunt the servants of the **Great Old Ones** or **Nyarlahotep** because they are usually the most intelligent and offer the best sport, but not necessarily because he wants to help humans being attacked by them. He has, however, been known to deliberately help humans, such as when he offers advice to assist Randolph Carter against **Nyarlahotep** in *The Dream Quest of Unknown Kadath*: "Out of the void S'ngac the violet gas had pointed the way, and archaic Nodens was bellowing his guidance from unhinted deeps," later followed by "And hoary Nodens raised a howl of triumph when Nyarlahotep, close on his quarry, stopped baffled by a glare that seared his formless hunting-horrors to grey dust."

Lovecraft may have based Nodens on **Arthur Machen's** *The Great God Pan* (1890) because Machen was one of Lovecraft's favorite authors.^[1] In the **novel**, Machen describes a late **Roman** inscription hinting that Nodens is actually the titular god Pan.

On one side of the pillar was an inscription, of which I took a note. Some of the letters had been defaced, but I do not think there can be any doubt as to those which I supply. The inscription reads as follows:

DEVOMNODENTI
FLAVIVSSENILSPOSSVIT
PROPTERNVPtias
quaSVIDITSVBVMBra

'To the great god Nodens (the god of the Great Deep or Abyss) Flavius Senilis has erected this pillar on account of the marriage which he saw beneath the shade.'

—Arthur Machen, *The Great God Pan*

Machen was probably inspired by the finding of an extensive temple complex dedicated to Nodens at **Lydney Park** in Gloucestershire.

21.2 Other appearances

- Nodens is mentioned in “The Collect Call of Cathulhu,” an episode from *The Real Ghostbusters*.
- Nodens appears in the Boom! Studios series *Fall of Cthulhu*.
- Nodens makes an appearance in the PlayStation game *Persona 2: Eternal Punishment* as a summoned creature.
- Nodens is mentioned in Red Wasp Studios' "The Wasted Land".
- Nodens is the antagonist in Brian Keene's 2008 novel *Ghost Walk*. In the novel, Nodens' form is a mass of living darkness who feeds off the misery and fear of others. Nodens is described as one of thirteen beings from the previous universe that God destroyed in order to create the current one. In retaliation, Nodens and the other twelve beings wish to cause God pain by destroying his greatest creation: human beings.
- Nodens appeared several times, although in different identities, beginning in episode 2 of *Nyaruko: Crawling with Love*. They all want the male protagonist Mahiro to be in a yaoi film.

21.3 References

21.3.1 Notes

- [1] In his essay “Supernatural Horror In Literature,” Lovecraft writes: “Of living creators of cosmic fear raised to its most artistic pitch, few if any can hope to equal the versatile *Arthur Machen*, author of some dozen tales long and short, in which the elements of hidden horror and brooding fright attain an almost incomparable substance and realistic acuteness.”

21.3.2 Books

- Harms, Daniel (1998). “Nodens”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 213–14. ISBN 1-56882-119-0.
- Lovecraft, Howard P. (1985) [1926]. “*The Dream-Quest of Unknown Kadath*”. In S. T. Joshi (ed.). *At the Mountains of Madness and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6. Definitive version.
- Lovecraft, Howard P. (1986) [1926]. “The Strange High House in the Mist”. In S. T. Joshi (ed.). *Dagon and Other Macabre Tales* (9th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-039-4. Definitive version.
- Lovecraft, Howard P. (2005). “Supernatural Horror In Literature”. *At the Mountains of Madness: The Definitive Edition*. Modern Library. ISBN 0-8129-7441-7.
- Machen, Arthur (1993) [1890]. *The Great God Pan*. London, UK: Creation Books. ISBN 1-871592-11-9.

21.3.3 Web sites

- Gault, R. T. “The Great God Nodens”. *Order of the Twilight Star, Dedicated to the works of Arthur Machen*. Archived from the original on April 9, 2005. Retrieved July 18, 2005.
- Lovecraft, Howard P. “Supernatural Horror In Literature”. *Index of The Works of Howard Phillips Lovecraft*. Archived from the original on August 22, 2007. Retrieved July 23, 2005.
- Machen, Arthur. “The Great God Pan”. *Litrix Reading Room*. Archived from the original on August 5, 2002. Retrieved July 23, 2005.

Chapter 22

Nyarlathotep

Nyarlathotep is a character in the works of H. P. Lovecraft and other writers. The character is commonly known in association with its role as a malign deity in the Lovecraft Mythos fictional universe, where it is known as **the Crawling Chaos**. First appearing in Lovecraft's 1920 prose poem of the same name, he was later mentioned in other works by Lovecraft and by other writers and in the tabletop role-playing games making use of the Cthulhu Mythos. Later writers describe him as one of the Outer Gods.

Although the deity's name is fictional, it bears the historical Egyptian suffix *-hotep*, meaning "peace" or "satisfaction."

22.1 In the work of H. P. Lovecraft

In his first appearance in "Nyarlathotep" (1920), he is described as a "tall, swarthy man" who resembles an ancient Egyptian pharaoh.^[1] In this story he wanders the Earth, seemingly gathering legions of followers, the narrator of the story among them, through his demonstrations of strange and seemingly magical instruments. These followers lose awareness of the world around them, and through the narrator's increasingly unreliable accounts the reader gets an impression of the world's collapse.

Nyarlathotep subsequently appears as a major character in "The Dream Quest of Unknown Kadath" (1926/27), in which he again manifests in the form of an Egyptian pharaoh when he confronts protagonist Randolph Carter.

The twenty-first sonnet of Lovecraft's poem-cycle "Fungi from Yuggoth" (1929/30) is essentially a retelling of the original prose poem.

In "The Dreams in the Witch House" (1933), Nyarlathotep appears to Walter Gilman and witch Keziah Mason (who has made a pact with the entity) in the form of "the 'Black Man' of the witch-cult," a black-skinned avatar of the Devil described by witch hunters.

Finally, in "The Hunter of the Dark" (1936), the nocturnal, tentacled, bat-winged monster dwelling in the steeple of the Starry Wisdom sect's church is identified as another manifestation of Nyarlathotep. This avatar can not tolerate the slightest light.

Though Nyarlathotep appears as a character in only four stories and two sonnets, his name is mentioned frequently in other works. In "The Rats in the Walls" (1924), Nyarlathotep is mentioned as a faceless god in the caverns of Earth's center. In "The Whisperer in Darkness" (1931), the Mi-Go chant his name in reverential tones, describing him as a non-human entity who takes the form of a man. In "The Shadow Out of Time" (1936), the "hideous secret of Nyarlathotep" is revealed to the protagonist by Khephnes during their imprisonment by the Great Race of Yith.

Nyarlathotep does not appear in Lovecraft's story "The Crawling Chaos" (1920/21), despite the similarity of the title to the character's epithet.

22.2 Inspiration

In a 1921 letter to Reinhardt Kleiner, Lovecraft related the dream he had had — described as "the most realistic and horrible [nightmare] I have experienced since the age of ten" — that served as the basis for his prose poem



Nyarlathotep under the appearance of Nikola Tesla in Rotomago and Julien Noirel's comic-book adaptation of the prose poem "Nyarlathotep."^[2]

"Nyarlathotep." In the dream, he received a letter from his friend Samuel Loveman that read:

Don't fail to see Nyarlathotep if he comes to Providence. He is horrible — horrible beyond anything you can imagine — but wonderful. He haunts one for hours afterwards. I am still shuddering at what he showed.

Lovecraft commented:

I had never heard the name NYARLATHOTEP before, but seemed to understand the allusion. Nyarlathotep was a kind of itinerant showman or lecturer who held forth in public halls and aroused widespread fear and discussion with his exhibitions. These exhibitions consisted of two parts — first, a horrible — possibly prophetic — cinema reel; and later some extraordinary experiments with scientific and electrical apparatus. As I received the letter, I seemed to recall that Nyarlathotep was already in Providence.... I seemed to remember that persons had whispered to me in awe of his horrors, and warned me not to go near him. But Loveman's dream letter decided me.... As I left the house I saw throngs of men plodding through the night, all whispering affrightedly and bound in one direction. I fell in with them, afraid yet eager to see and hear the great, the obscure, the unutterable Nyarlathotep.^[3]

Will Murray has speculated that this dream image of Nyarlathotep may have been inspired by the inventor Nikola Tesla, whose well-attended lectures did involve extraordinary experiments with electrical apparatus and whom some saw as a sinister figure.^[4]

Robert M. Price proposes that the name Nyarlathotep may have been subconsciously suggested to Lovecraft by two names from Lord Dunsany, an author he much admired. Alhireth-Hotep, a false prophet, appears in Dunsany's *The Gods of Pegana*, and Mynarthitep, a god described as "angry," appears in Dunsany's "The Sorrow of Search."^[5]

22.3 Summary

Nyarlathotep differs from the other beings in a number of ways. Most of them are exiled to stars, like Yog-Sothoth and Hastur, or sleeping and dreaming like Cthulhu; Nyarlathotep, however, is active and frequently walks the Earth in the guise of a human being, usually a tall, slim, joyous man. He has "a thousand" other forms, most of these reputed to be maddeningly horrific. Most of the Outer Gods have their own cults serving them; Nyarlathotep seems to serve these cults and take care of the deities' affairs in their absence. Most of the gods use strange alien languages, but Nyarlathotep uses human languages and can be mistaken for a human being. The other Outer Gods and Great Old Ones are often described as mindless or unfathomable rather than truly malevolent, but Nyarlathotep delights in cruelty, is deceptive and manipulative, and even cultivates followers and uses propaganda to achieve his goals.

Nyarlathotep enacts the will of the Outer Gods, and is their messenger, heart and soul; he is also a servant of Azathoth, his father,^[6] whose wishes he immediately fulfills. Unlike the other Outer Gods, causing madness is more important and enjoyable than death and destruction to Nyarlathotep. It is suggested by some that he will destroy the human race and possibly the Earth as well.^[7] Brian Lumley described him as the emanation of various Great Old Ones and not an actual being, thus explaining his variety of forms and functions.

22.4 *The Nyarlathotep Cycle*

In 1996, Chaosium published *The Nyarlathotep Cycle*, a Cthulhu Mythos anthology focusing on works referring to or inspired by the entity Nyarlathotep. Edited by Lovecraft scholar Robert M. Price, the book includes an introduction by Price tracing the roots and development of the God of a Thousand Forms. The contents include:

- "Alhireth-Hotep the Prophet" by Lord Dunsany
- "The Sorrow of Search" by Lord Dunsany
- "Nyarlathotep" by H. P. Lovecraft
- "The Second Coming" (poem) by William Butler Yeats
- "Silence Falls on Mecca's Walls" (poem) by Robert E. Howard
- "Nyarlathotep" (poem) by H. P. Lovecraft
- "The Dreams in the Witch House" by H. P. Lovecraft
- "The Haunter of the Dark" by H. P. Lovecraft



Nyarlathotep in "The Dweller in Darkness" by August Derleth.

- "The Dweller in Darkness" by August Derleth
- "The Titan in the Crypt" by J. G. Warner
- "Fane of the Black Pharaoh" by Robert Bloch

- “Curse of the Black Pharaoh” by [Lin Carter](#)
- “The Curse of Nephren-Ka” by John Cockcroft
- “The Temple of Nephren-Ka” by Philip J. Rahman & Glenn A. Rahman
- “The Papyrus of Nephren-Ka” by Robert C. Culp
- “The Snout in the Alcove” by [Gary Myers](#)
- “The Contemplative Sphinx” (poem) by [Richard L. Tierney](#)
- “Ech-Pi-El’s Ægypt” (poems) by Ann K. Schwader

22.5 Table of forms

Nyarlahotep has many forms (some literature refers to these forms as Masks and claims that he has a thousand of them) and is thus known by different [avatars](#).

22.5.1 Overview

This table is organized as follows:

- *Name*. This is the name of Nyarlathotep’s form.
- *Region*. This is the geographical location where Nyarlathotep’s form is active.
- *Description*. This entry describes Nyarlathotep’s form.
- *Notes*. This field contains additional information.
- *References*. This field lists the sources that contain references to Nyarlathotep’s form. If the source is a story, it is denoted by a two-letter code—the key to the codes is found [here](#). If the reference is listed as *rpg* it means a [role-playing game](#) was the source, with specifics included in a footnote.

If an entry appears in **bold**, this means that the reference introduces Nyarlathotep’s form.

22.5.2 Table

22.6 In popular culture

- Nyarlathotep is an antagonist in the visual novel [Deus Machina Demonbane](#) which was also adapted into an anime series of the same name.
- Nyarlathotep is the main character in *Fall of Cthulhu*, a comic series written by [Michael Alan Nelson](#) and published by [Boom! Studios](#).
- In [Charles Stross](#)’ novels *The Fuller Memorandum* and *The Apocalypse Codex*, the containment of Nyarlathotep in a parallel universe and the attempts of cultists to free “the Black Pharaoh” is the main focus of the plot.
- A 13-minute short film version of *Nyarlahotep*^[18] was released in 2001, directed by Christian Matzke.^[19] It was re-released on DVD in 2004 as part of the *H. P. Lovecraft Collection Volume 1: Cool Air*.
- “The Dark Eternal Night” from [Dream Theater](#) contains numerous references to locations and imagery described in the short story Nyarlathotep.
- Nyarlathotep appears in the [Megami Tensei](#) series as a recurring demon, the two forms he most commonly uses is based on “The Hunter of the Dark”, used in *Shin Megami Tensei: Persona*, and “Howler in the Dark”, used in *Persona 2*. He takes center stage as the main antagonist of *Shin Megami Tensei: Persona* and *Persona 2: Innocent Sin*. Nyarlathotep and other Cthulhu Mythos creatures are presented as creations of humanity’s collective unconsciousness, with Nyarlathotep representing humanity’s destructive potential.

- M, a major character in the visual novel *Shikkoku no Sharnoth* who initially uses the codename of James Moriarty, is revealed near the end of the story to be a manifestation of Nyarlathotep.
- Nyarlathotep is a boss in the game *Cthulhu Saves the World*.
- Nyarlathotep is a final (and a secret one) boss in the game *Eiyuu*Senki*
- Nyarlathotep is the main antagonist in the novel *Johannes Cabal: The Fear Institute* by Jonathan L. Howard.
- Alan Moore's *Neonomicon* utilises Nyarlathotep in the form of Johnny Carcosa, a masked drug dealer who frequents Cthulhu-themed clubs and occult shops. His manner of converting new followers is to place them in a vegetative state, susceptible to "Aklo" - words related to Lovecraft's work, which alter the consciousness of those who listen to them. In Moore's story, he serves the allegorical role of the Archangel Gabriel at the Annunciation, informing the protagonist that she has been impregnated and will soon give birth to Cthulhu.
 - Carcosa takes a more active role in Moore's follow-up volume *Providence*, 'rewarding' the protagonist Robert Black for his work as the "Herald" of HP Lovecraft's effects on the world and later overseeing the birth of Cthulhu.
- The card Outer God Nyarla from the game *Yu-Gi-Oh!* is based on Nyarlathotep, both in name and appearance.
- The Italian alternative rock band Verdena wrote a song titled "Il Caos Strisciante" (The Crawling Chaos).
- The Mountain Goats' *Satanic Messiah* from the EP of the same name describes an event where the main attraction is a similarly charismatic personality.
- In *Bloodborne*, a game that borrows heavily from the Lovecraft mythos, the final boss, the Moon Presence, is similar to Nyarlathotep in many ways, such as its appearance being heavily based on Nyarlathotep's Howler in the Dark form (a giant howling monster with tentacles for a head). It also, much like Nyarlathotep, seems to be rather active in the affairs of humans, as one of the more involved beings in the game's lore.
- In *Call of Duty: Black Ops 3* Zombies, Nyarlathotep was adapted as the Shadowman, an evil servant of the Apothicon race who seeks to invite chaos and death to enter the world of Morg City, found in the map Shadows of Evil.
- The 2009 light novel and anime series *Haiyore! Nyaruko-san* is based on the Cthulu mythos, with the main character Nyaruko directly referring to Nyarlathotep.

22.7 Notes

- [1] HP Lovecraft, "Nyarlathotep", *The Doom that Came to Sarnath*, New York: Ballantine Books, 1971, 57-60. Archived July 16, 2015, at the [Wayback Machine](#).
- [2] (French) Rotomago and Julien Noirel, *Nyarlathotep*, Paris, Akiléos, 2007, 53 pp., ISBN 978-2-915168-53-2.
- [3] H. P. Lovecraft, letter to Reinhardt Kleiner, December 21, 1921; cited in Lin Carter, *Lovecraft: A Look Behind the Cthulhu Mythos*, pp. 18-19.
- [4] Will Murray, "Behind the Mask of Nyarlathotep", *Lovecraft Studies* No. 25 (Fall 1991); cited in Robert M. Price, *The Nyarlathotep Cycle*, p. 9.
- [5] Price, p. vii, 1-5.
- [6] Lovecraft, H. P. (1967). *Selected Letters of H. P. Lovecraft IV (1932–1934)*. Sauk City, Wisconsin: Arkham House. "Letter 617". ISBN 0-87054-035-1.
- [7] Harms, "Nyarlathotep", *The Encyclopedia Cthulhiana*, pp. 218–9.
- [8] Detwiller *et al*, *Delta Green*; Herber, "Dead of Night".
- [9] DiTillio & Willis, *Masks of Nyarlathotep*.
- [10] DiTillio & Willis, *Masks of Nyarlathotep*
- [11] Anders Fager (2011). *Collected Swedish Cults*. Stockholm, Sweden: Wahlström & Wistrand. ISBN 9789146220961.

- [12] Harms, *The Encyclopedia Cthulhiana*, “The Floating Horror”, pp. 222. This name was created by Harms.
- [13] DiTillio *et al*, “City beneath the Sands”; Petersen *et al*, *The Complete Dreamlands*.
- [14] Aniolowski, *Ye Booke of Monstres*.
- [15] King, Stephen (1990). *The Stand: The Complete and Uncut Edition*. New York: Doubleday. pp. 214–215. ISBN 0-385-19957-0.
- [16] Furth, Robin (2006). *The Dark Tower: The Complete Concordance*. New York: Scribner. pp. 265–268. ISBN 0-7432-9734-2.
- [17] Ross, *Escape from Innsmouth*.
- [18] Nyarlathotep (2001)
- [19] *Nyarlathotep* at Youtube, page found 2016-04-16.

22.8 References

- Harms, Daniel. “Nyarlathotep” in *The Encyclopedia Cthulhiana* (2nd ed.), pp. 218–222. Oakland, CA: Chaosium, 1998. ISBN 1-56882-119-0.

22.9 External links

- *Nyarlathotep* public domain audiobook at LibriVox
- *The Gods of Pegāna* public domain audiobook at LibriVox
- *Time and the Gods* public domain audiobook at LibriVox

Chapter 23

Rhogog

Rhogog (*The Bearer of the Cup of the Blood of the Ancients*) is a fictional deity in the **Cthulhu Mythos**. She is the creation of Micheal Saint-Paul, and first appeared in his short story “Sacristans of Rhogog” (1991).

23.1 Summary

And as the child searched among the wicker-bushes, he came upon a great tree, blacker than the deepest void in all creation. The child, trembling with primal fear, touched the bark of the tree, and found that the wood felt as if it were aflame. Terrified, he struggled to pull his hand away, but found that the branches of the tree were holding his arm fast. The child shrieked in fear and in pain as a branch began to split his stomach in two, and his childlike voice was replaced by the howls of a being of unimaginable hatred. The woods trembled. Rhogog was still not satisfied.

—*Sacristans of Rhogog*^[1]

Rhogog is a **Great Old One** and was born when **Cthulhu**’s blood was spilt upon the ground during a clash between Cthulhu and his half-brother **Hastur**, hinted to have occurred around Great Britain or Ireland. Intending to use the blood for some unnamed purpose, several **Star-Spawn** put an entity into his spilt blood, an entity which would ensure that the blood would never be harmed. This entity lay dormant, gathering power, and eventually became the being called Rhogog.

Rhogog is a being of darkness, although normally is seen in the form of a great, black tree. No matter what shape he takes, he is always very hot to the touch. It is unknown if this is simply due to Cthulhu’s blood within him or some other aspect of his dark nature.

In Michael Saint-Paul’s short story “Sacristans of Rhogog”, three Cthulhu-worshippers devise a plan to harness Cthulhu’s blood from Rhogog in order to place the stars in correct order. However, the main conflict in the story is a debate between Rhogog and a sacrificial victim named Patrick about good and evil. The story ends with Rhogog deciding that good and evil don’t matter and simply killing Patrick, but it does not explain whether or not the stars are made right.

23.1.1 Notes

[1] Saint-Paul, “Sacristans of Rhogog”, p. 7.

Chapter 24

Shub-Niggurath

For the French zeuhl band named after it, see [Shub-Niggurath \(band\)](#).

Shub-Niggurath, often associated with the phrase “The Black Goat of the Woods with a Thousand Young”, is a deity in the **Cthulhu Mythos** of **H. P. Lovecraft**. The only other name by which **H. P. Lovecraft** referred to her was “Lord of the Wood” in his story “[The Whisperer in Darkness](#)”.

Shub-Niggurath is first mentioned in Lovecraft’s revision story “The Last Test” (1928); she is not described by Lovecraft, but is frequently mentioned or called upon in incantations. Most of her development as a literary figure was carried out by other Mythos authors, including [August Derleth](#), [Robert Bloch](#), and [Ramsey Campbell](#).

August Derleth classified Shub-Niggurath as a **Great Old One**, but the *Call of Cthulhu* role-playing game classifies her as an **Outer God**. The *CthulhuTech* role-playing game, in turn, returns to Derleth’s classification of Shub-Niggurath as a Great Old One. **Sicily** was a stronghold of Shub-Niggurath’s cult during the ninth century, and the secret rites performed to it in its guide of Artemis of Ephesus are matters of legend.

24.1 Development

Shub-Niggurath’s appearances in Lovecraft’s main body of fiction do not provide much detail about his conception of the entity. Her first mention under Lovecraft’s byline was in *The Dunwich Horror* (1928), where a quote from the *Necronomicon* discussing the Old Ones breaks into an exclamation of “Iä! Shub-Niggurath!”^[1] The story provides no further information about this peculiar expression.

The next Lovecraft story to mention Shub-Niggurath is scarcely more informative. In “[The Whisperer in Darkness](#)” (1930), a recording of a ceremony involving human and nonhuman worshipers includes the following exchange:

Ever Their praises, and abundance to the Black Goat of the Woods. Iä! Shub-Niggurath!
Iä! Shub-Niggurath! The Black Goat of the Woods with a Thousand Young!^[2]

Similarly unexplained exclamations occur in “[The Dreams in the Witch House](#)” (1932)^[3] and “[The Thing on the Doorstep](#)” (1933).^[4]

24.1.1 Revision tales

Lovecraft only provided specific information about Shub-Niggurath in his “revision tales”, stories published under the names of clients for whom he ghost-wrote. As Price points out, “For these clients he constructed a parallel myth-cycle to his own, a separate group of Great Old Ones,” including Yig, **Ghatanothoa**, **Rhan-Tegoth**, “the evil twins **Nug** and **Yeb**”—and Shub-Niggurath.

While some of these revision stories just repeat the familiar exclamations,^[5] others provide new elements of lore. In “The Last Test” (1927), the first mention of Shub-Niggurath seems to connect her to Nug and Yeb: “I talked in **Yemen** with an old man who had come back from the **Crimson Desert**—he had seen **Irem**, the City of Pillars, and had worshipped at the underground shrines of Nug and Yeb—Iä! Shub-Niggurath!”^[6]



Artistic portrayal of Shub-Niggurath, along with her “Thousand Young”.

The revision story “The Mound”, which describes the discovery of an underground realm called **K'n-yan** by a Spanish conquistador, reports that a temple of **Tsathoggua** there “had been turned into a shrine of Shub-Niggurath, the All-Mother and wife of the Not-to-Be-Named-One. This deity was a kind of sophisticated **Astarte**, and her worship struck the pious Catholic as supremely obnoxious.”^[7]

The reference to “Astarte”, the consort of Baal in Semitic mythology, ties Shub-Niggurath to the related fertility

goddess **Cybele**, the Magna Mater mentioned in Lovecraft's "**The Rats in the Walls**", and implies that the "great mother worshipped by the hereditary cult of Exham Priory" in that story "had to be none other than Shub-Niggurath."^[8]

The Not-to-Be-Named-One, not being named, is difficult to identify; a similar phrase, translated into Latin as the *Magnum Innominandum*, appears in a list in "The Whisperer in Darkness"^[9] and was included in a scrap of incantation that Lovecraft wrote for **Robert Bloch**'s "The Shambler from the Stars".^[10] **August Derleth** identifies this mysterious entity with **Hastur**^[11] (though **Hastur** appears in the same "Whisperer in Darkness" list with the *Magnum Innominandum*), while **Robert M. Price** equates him with **Yog-Sothoth**—though he also suggests that Shub-Niggurath's mate is implicitly the snake god **Yig**.^[12]

Finally, in "Out of the Aeons", a revision tale set in part on the lost continent of **Mu**, Lovecraft describes the character **T'yog** as the "High Priest of Shub-Niggurath and guardian of the copper temple of the Goat with a Thousand Young". In the story, **T'yog** surprisingly maintains that "the gods friendly to man could be arrayed against the hostile gods, and...that Shub-Niggurath, Nug, and Yeb, as well as **Yig** the Serpent-god, were ready to take sides with man" against the more malevolent **Ghatanothoa**. Shub-Niggurath is called "the Mother Goddess", and reference is made to "her sons", presumably **Nug** and **Yeb**.^[13]

24.1.2 Other references

Other evidence of Lovecraft's conception of Shub-Niggurath can be found in his letters. For example, in a letter to **Willis Conover**, Lovecraft described her as an "evil cloud-like entity".^[14]

24.2 The Black Goat

Although Shub-Niggurath is often associated with the epithet "The Black Goat of the Woods with a Thousand Young", it is possible that this Black Goat is a separate entity. **Rodolfo Ferraresi**, in his essay "The Question of Shub-Niggurath", says that Lovecraft himself separated the two in his writings, such as in "Out of the Aeons" (1935) in which a distinction is made between Shub-Niggurath and the Black Goat—the goat is the figurehead through which Shub-Niggurath is worshipped. In apparent contrast to Shub-Niggurath, the Black Goat is sometimes depicted as a male, most notably in the rite performed in "**The Whisperer in Darkness**" (1931) in which the Black Goat is called the "Lord of the Woods". However, Lovecraft clearly associates Shub-Niggurath with The Black Goat of the Woods with a Thousand Young in two of his stories—"The Dreams in the Witch House" and "The Thing on the Doorstep".

The Black Goat may be the personification of **Pan**, since Lovecraft was influenced by **Arthur Machen**'s *The Great God Pan* (1890), a story that inspired Lovecraft's "**The Dunwich Horror**" (1929). In this incarnation, the Black Goat may represent **Satan** in the form of the *satyr*, a half-man, half-goat. In folklore, the satyr symbolized a man with excessive sexual appetites. The Black Goat may otherwise be a male, earthly form of Shub-Niggurath—an incarnation she assumes to copulate with her worshipers.^[15]

24.3 Robert M. Price's interpretation

Robert M. Price points to a passage from "Idle Days on the Yann", by **Lord Dunsany**, one of Lovecraft's favorite writers, as the source for the name Shub-Niggurath:

And I too felt that I would pray. Yet I liked not to pray to a jealous God there where the frail affectionate gods whom the heathen love were being humbly invoked; so I bethought me, instead, of **Sheol** Nugganoth, whom the men of the jungle have long since deserted, who is now unworshipped and alone; and to him I prayed.^[16]

Notes **Price**: "The name already carried a whiff of sulfur: **Sheol** was the name for the Netherworld mentioned in the Bible and the *Gilgamesh Epic*."^[17]

As for Shub-Niggurath's association with the symbol of the goat, **Price** writes,

we may believe that here Lovecraft was inspired by the traditional **Christian** depiction of the **Baphomet Goat**, an image of **Satan** harking back to the pre-Christian woodland deity **Pan**, he of the goatish horns

and shanks. The Satanic goat is a device of much spectral fiction, as when in Dennis Wheatley's *The Devil Rides Out* the Archfiend's epiphany takes goat-headed form.^[18]

24.4 Other writers

24.4.1 Ramsey Campbell

In Ramsey Campbell's story "The Moon Lens", the English town of *Goatswood* is inhabited by once-human worshipers of Shub-Niggurath. When the deity deems a worshiper to be most worthy, a special ceremony is held in which the "Black Goat of the Woods" swallows the initiate, and then regurgitates the cultist as a transformed *satyr*-like being. A changed worshiper is also endowed with immortal life.^[19]

24.4.2 Stephen King

In the short story "*Crouch End*", a woman loses her husband to, and then is chased by minions of "the Goat with a Thousand Young" and then by the Goat itself.^[20] In the novel *Revival* a maddening entity known as "Great Mother" is introduced and shares many similarities with Shub-Niggurath, though the latter is never mentioned.^[21]

24.4.3 Paul Stewart

In his *Edge Chronicles* novel *The Curse of the Gloamglozer*, one of the antagonists, the Rogue Glister, is obviously modelled after Shub-Niggurath, with long, stretching tentacles and its main body being a pulsating mass of muscle just like the Black Goat.

24.4.4 Paul Morris

The Scarifyers: The Devil of Denge Marsh, by Paul Morris, is a light-hearted radio play (on CD as a Cosmic Hobo publication, 2007) in *The Scarifyers* series whose heroes (played by *Nicholas Courtney* and *Terry Molloy*) are engaged in foiling the return of this watery timeless horror and thwarting the intentions of its mysterious (and sometimes bizarre) human acolytes.

24.4.5 Gary Myers

Gary Myers's story, "What Rough Beast," casts Shub-Niggurath as the mother of all the gods, and her children as the chapters of her ongoing revelation.

24.4.6 Jim Butcher

In *Turn Coat*, the eleventh book in *The Dresden Files* by Jim Butcher, the narrator mentions that there are in his universe "terrors that the Black-Goat-with-a-Thousand-Young wouldn't dare use for its kids' bedtime stories".

24.4.7 Edward M. Erdelac

In *The Outlaw Gods*, a novella from the *The Mensch With No Name*, second book in the *Merkabah Rider weird western* series, Shub-Niggurath dwells beneath the ruins of Red House, a *K'n-yan* citadel in the mountains of Arizona, surrounded by dark trees which tear apart trespassers.

24.4.8 Joseph Nanni

The Dark Young or Thousand Young appear in the short film *Black Goat* by writer/director Joseph Nanni. The Dark Young first appear as root/tentacles assessing their prey. Later in the film a young trapper surrounds one of the Young with fire only to find himself surrounded when the creature calls its siblings.

However, the concept of the Dark Young was first introduced by game designer **Sandy Petersen** for the *Call of Cthulhu* role-playing game.

24.4.9 Joe Hill

Shub-Niggurath (under the variant “Shub-Niggarauth”) is mentioned in the Joe Hill graphic novel series *Locke & Key*. Another dimension is barred from our own by a black door in a deep cave, and any who step through become possessed by a “Child of **Leng**” (implying that this other world behind the Black Door is, indeed, Lovecraft’s Leng) - writhing creatures made of dark liquid-like material and golden eyes. In *Clockworks*, volume five of the series, three possessed characters (two humans and a goat) all exclaim “Iä! Iä Shub-Niggarauth!”, implying that the Children of Leng are either the creature’s “Thousand Young” or the creature itself. It is noteworthy to mention that the series itself is set on the fictional island of Lovecraft, Massachusetts.

24.4.10 Christopher Brookmyre

In his book *A Big Boy Did It and Ran Away*, Brookmyre includes various first-person shooter references (as the plot involves an ex-videogame-salesman fighting terrorists single-handed). Among these references, the terrorists’ financier is named Shaloub “Shub” N’gurath, a reference to Shub-Niggurath as it appears as a boss in the first-person shooter *Quake*.

24.4.11 Anders Fager

In “The Furies From Borås” **Anders Fager** includes references to Shub-Niggurath. The “Young of the Goat” is a cult of teenage girls. They lure teenage boys into the woods and sacrifice them to a monstrous messenger.^{[22][23][24]} The story has given rise to the “Borås Black Goats”, a fictional sports club from the Furies’ home town.

24.4.12 Charles Stross

Shub-Niggurath is the primary antagonist in the 2013 novelette “Equoid” by **Charles Stross**.^[25]

24.4.13 A.J. Smith

Shub-Nillurath, or the “Black God of the Forest with a thousand Young”, features in the “Long War” series of fantasy novels.^[26]

24.4.14 Charles Gilman (pen name of Jason Rekulak)

Shub-niggurath is mentioned in “Professor Gargoyle: Tales from Lovecraft Middle School #1”.

24.5 See also

- Cthulhu Mythos in popular culture
- Pan and Echidna, similar deities in Ancient Greece.
- Akerbeltz
- Shuma-Gorath, a cosmic antagonist mentioned in *Conan the Barbarian* and *Marvel Comics* stories
- *Quake*, a first-person shooter video game in which the player has to defeat Shub-Niggurath as the final boss

24.6 Notes

- [1] H. P. Lovecraft, “The Dunwich Horror”, *The Dunwich Horror and Others*, p. 170.
- [2] H. P. Lovecraft, “The Whisperer in Darkness”, *The Dunwich Horror and Others*, p. 226.
- [3] H. P. Lovecraft, “The Dreams in the Witch House”, *At the Mountains of Madness*, p. 293.
- [4] H. P. Lovecraft, “The Thing on the Doorstep”, *The Dunwich Horror and Others*, pp. 287, 296.
- [5] H. P. Lovecraft writing as Zealia Bisop, “Medusa’s Coil”, *The Horror in the Museum*, pp. 189–190; H. P. Lovecraft writing as Hazel Heald, “The Man of Stone”, *The Horror in the Museum*, pp. 225, 232; H. P. Lovecraft writing as Hazel Heald, “The Horror in the Museum”, *The Horror in the Museum*, pp. 225, 232; H. P. Lovecraft writing as William Lumley, “The Diary of Alonzo Typer”, *The Horror in the Museum*, p. 321.
- [6] H. P. Lovecraft writing as Adolphe de Castro, “The Last Test”, *The Horror in the Museum*, p. 47.
- [7] H. P. Lovecraft writing as Zealia Bishop, “The Mound”, *The Horror in the Museum*, pp. 144–145.
- [8] Price, *Shub-Niggurath Cycle*, p. xiv.
- [9] Lovecraft, “The Whisperer in Darkness”, p. 223.
- [10] Robert Bloch, “The Shambler from the Stars”, *Mysteries of the Worm*, p. 31.
- [11] August Derleth, “The Return of Hastur”, *The Hastur Cycle*, pp. 255–256.
- [12] Price, p. xiii.
- [13] H. P. Lovecraft writing as Hazel Heald, “Out of the Aeons,” *The Horror in the Museum*, pp. 273–274; Price, p. xiii.
- [14] Cited in Price, p. xv.
- [15] Ferraresi, “The Question of Shub-Niggurath”, *Crypt of Cthulhu* #35, pp. 17–8, 22.
- [16] Lord Dunsany, “Idle Days on the Yann” Archived August 29, 2006, at the [Wayback Machine](#)., *A Dreamer’s Tales*.
- [17] Robert M. Price, *Shub-Niggurath Cycle*, p. xii.
- [18] Price, p. x.
- [19] Campbell, “The Moon-Lens”, *Shub-Niggurath Cycle*.
- [20] Stephen King, “Crouch End”, *New Tales of the Cthulhu Mythos*
- [21] Stephen King, “Revival” (2014).
- [22] <http://www.adlibris.com/se/bok/samlade-svenska-kulter-skrackberattelser-9789146220961>
- [23] <http://bokhora.se/2010/mandagsmote-anders-fager/>
- [24] Martinsson, “At One With Nature”, *An Ecocritical Study of the Nature Motif in Three Swedish Horror Writers* https://gupea.ub.gu.se/bitstream/2077/34207/1/gupea_2077_34207_1.pdf
- [25] Charles Stross, “Equoid”, *The Laundry Files*
- [26] <http://sffworld.blogspot.co.uk/2013/08/the-black-guard-by-aj-smith-review-by.html>

24.7 References

- Campbell, Ramsey (1987) [1964]. “The Moon-Lens”. *Cold Print* (1st ed.). New York: Tom Doherty Associates. ISBN 0-8125-1660-5.
- Harms, Daniel (1998). “Byatis”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 42–3. ISBN 1-56882-119-0. [Suggests Byatis is the son of Yig]
 - “Dark Young of Shub-Niggurath”, pp. 75, *ibid*.
 - “gof”nn hupadgh Shub-Niggurath”, pp. 124, *ibid*.

- “Shub-Niggurath”, pp. 275–7, *ibid*.
- Ferraresi, Rodolfo A. (Hallowmas 1985). “The Question of Shub-Niggurath”. *Crypt of Cthulhu*. **5** (1). Check date values in: `|date=` ([help](#)) Robert M. Price (ed.), Mount Olive, NC: Cryptic Publications.
- Lovecraft, Howard P. (1985) [1933]. “The Dreams in the Witch House”. In S. T. Joshi (ed.). *At the Mountains of Madness, and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6. Definitive version.
- Lovecraft, Howard P. (1984) [1931]. “The Whisperer in Darkness”. In S. T. Joshi (ed.). *The Dunwich Horror and Others* (9th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-037-8. Definitive version.
- Lovecraft, Howard P.; Zealia Bishop (1989) [1940]. “The Mound”. In S.T. Joshi (ed.). *The Horror in the Museum and Other Revisions*. Sauk City, WI: Arkham House. ISBN 0-87054-040-8.
 - and Adolphe de Castro (1928). “The Last Test”, *ibid*.
 - and Hazel Heald (1932). “The Man of Stone”, *ibid*.
- Myers, Gary (2007). *Dark Wisdom*. Poplar Bluff, MO: Mythos Books. ISBN 0-9789911-3-3.
- Pratchett, Terry (2002) [1990]. *Moving Pictures*. New York, NY: HarperTorch. ISBN 0-06-102063-X.

24.8 External links

- “The Dreams in the Witch House” by H.P. Lovecraft
- “The Man of Stone” by H.P. Lovecraft and Hazel Heald
- “The Mound” by H.P. Lovecraft and Zealia Bishop
- “The Whisperer in Darkness” by H.P. Lovecraft
- *The Dunwich Horror* public domain audiobook at LibriVox

Chapter 25

Clark Ashton Smith deities

The **Clark Ashton Smith deities** are **supernatural** entities created for the **Cthulhu Mythos** universe of shared fiction by California-based horror writer and poet **Clark Ashton Smith**.

25.1 Deities of Hyperborea

25.1.1 Abhoth

[H]e described a sort of pool with a margin of mud that was marled with obscene offal; and in the pool a grayish, horrid mass that nearly choked it from rim to rim... Here, it seemed, was the ultimate source of all miscreation and abomination. For the gray mass quobbed and quivered, and swelled perpetually; and from it, in manifold fission, were spawned the anatomies that crept away on every side through the grotto. There were things like bodiless legs or arms that flailed in the slime, or heads that rolled, or floundering bellies with fishes' fins; and all manner of things malformed and monstrous, that grew in size as they departed from the neighborhood of Abhoth. And those that swam not swiftly ashore when they fell into the pool from Abhoth, were devoured by mouths that gaped in the parent bulk.

—**Clark Ashton Smith**, *The Seven Geases*

Abhoth (“The Source of Uncleanliness”) resides in the cavern of **Y'quaa** beneath **Mount Voormithadreth**. It is a horrid, dark gray protean mass and is said to be the ultimate source of all miscreation and abomination.

Obscene monsters constantly form in Abhoth's gray mass and crawl away from their parent. No two of Abhoth's children are alike. In general, they are complex life forms, but the majority of them are simple-minded, acting on impulse. Their forms can be anything from amorphous blobs and singular body parts, to queer humanoids and monstrous mutants. Abhoth's tentacles and limbs grab many of them, pulling them back and devouring them. Most of those that escape simply wander off, only a few of them tend to their sire's needs. Abhoth has a twisted and cynical mind, and can communicate **telepathically** with others near him.

Abhoth is also mentioned in **Colin Wilson's** *The Mind Parasites*.

Abhoth is one of the Ancient Ones in the board game **Arkham Horror**. He is included in the **Dunwich Horror** expansion.

25.1.2 Atlach-Nacha

In the short story *The Seven Geases* (1934), Atlach-Nacha is the reluctant recipient of a human sacrifice given to it by the toad-god **Tsathoggua**.

Atlach-Nacha resembles a huge spider with an almost-human face. It dwells within a huge cavern deep beneath **Mount Voormithadreth**, a mountain in the now vanished kingdom of **Hyperborea** in the **Arctic**. There it spins a gigantic web, bridging a massive chasm between the **Dreamlands** and the waking world. Some believe that when the web is complete, the **end of the world** will come, because it will create a permanent junction with the *Dreamlands*, allowing monsters to move freely into the waking world.

Atlach-Nacha probably came to Earth from the planet **Cyranosh** (or **Saturn** as we know it today) with **Tsathoggua**. Because of its appearance, Atlach-Nacha is often referred to as the *Spider-God(dess)* and is believed to be the regent of all spiders. Furthermore, the giant, bloated purple spiders of **Leng** are thought to be its children and **servitors**.

There is some disagreement about its gender. In Smith's original story, Atlach-Nacha is referred to as a male, but in later stories by other authors, it is implied to be a female.

25.1.3 Rlim Shaikorth

Rlim Shaikorth appears as a huge whitish worm with a gaping maw, and eyes made of dripping globules of blood. One of Rlim Shaikorth's **avatars** is known as the *White Worm* and is part of Smith's **Hyperborean cycle**.

The White Worm travels on a gigantic **iceberg** called *Yikilth*, which it can guide across the ocean. In its colossal ice-citadel, the White Worm prowls the seas, blasting ships and inhabited land masses with extreme cold. Victims of the White Worm are frozen solid, their bodies appearing eerily white, and remain preternaturally cold—they will not melt nor warm even when exposed to fire. (*The Coming of the White Worm*, 1941)

25.1.4 Tsathoggua

See **Tsathoggua**.

25.1.5 Ubbo-Sathla

There, in the grey beginning of Earth, the formless mass that was Ubbo-Sathla reposed amid the slime and the vapors. Headless, without organs or members, it sloughed from its oozy sides, in a slow, ceaseless wave, the amoebic forms that were the archetypes of earthly life. Horrible it was, if there had been aught to apprehend the horror; and loathsome, if there had been any to feel loathing. About it, prone or tilted in the mire, there lay the mighty tablets of star-quarried stone that were writ with the inconceivable wisdom of the pre-mundane gods.

—Clark Ashton Smith, *Ubbo-Sathla*

Ubbo-Sathla ("The Unbegotten Source", "The **Demiurge**") is described as a huge **protoplasmic** mass resting in a **grotto** deep beneath the frozen earth. The being is of a monstrous fecundity, spontaneously generating primordial **single-celled organisms** that pour unceasingly from its shapeless form. It guards a set of stone tablets believed to contain the knowledge of the **Elder Gods**.

Ubbo-Sathla is said to have spawned the prototypes of all forms of life on Earth; though whatever its pseudopods touch is forever devoid of life. Ubbo-Sathla is destined to someday reabsorb all living things on Earth.

Ubbo-Sathla possibly dwells in gray-litten **Y'qaa**. The being may also dwell in **Mount Voormithadreth** and may have spawned another of its residents, the being Abthoth, whose form and nature is very similar. This similarity has led some writers to speculate that Ubbo-Sathla and Abthoth are the same entity viewed at different epochs under different names.^{[1][2]} The tablets that Ubbo-Sathla guards have been oft sought by sorcerers, though no sorcerer has yet succeeded in acquiring them.

25.1.6 Yhoundeh

In Smith's *The Door to Saturn*, Yhoundeh the elk-goddess is the name of the deity worshipped in the waning days of **Hyperborea**. Yhoundeh's priests also banned Tsathoggua's cult, and her inquisitors punished any heretics. As the Hyperborean civilization drew to a close, Yhoundeh's priests fell out of favor and the people returned to the worship of Tsathoggua.

According to the **Parchments of Pnom**, Yhoundeh is the wife of Nyarlathotep, messenger of the **Outer Gods**.^[3]

25.2 Deities of Zothique

25.2.1 Alila

The “queen of perdition and goddess of all iniquities,” Alila is worshipped in central Zothique (*The Witchcraft of Ulua*).

25.2.2 Basatan

Basatan is a sea-god, also known as the Master of the Crabs. This deity possesses a ring with supernatural powers, and may be associated somehow with the constellation Cancer.^[4]

25.2.3 Geol

Geol is an earth god worshipped in Zothique (*The Voyage of King Euvoran*, 1931).

25.2.4 Ililot

Zothiquean goddess of love, but “a darker goddess” in the kingdom of Yoros (*The Dead Will Cuckold You*).

25.2.5 Mordiggian

A death-god worshipped in the city of Zul-Bha-Sair and nowhere else on Zothique. See **Mordiggian**.

25.2.6 Ojhal

Ojhal is a virgin goddess worshipped in northern Zothique (*The Black Abbot of Puthuum*, 1936).

25.2.7 Thamogorgos

A powerful entity of the Outer Void. His coursers are so large that they can trample a large building with a single hoof. The archimage Namirrha summoned them to destroy an entire nation (*The Dark Eidolon*, 1935).

25.2.8 Thasaidon

Thasaidon is the ruler of the Seven Hells. He is mentioned in several stories of the Zothique Cycle, but figures most prominently in *The Dark Eidolon* (1935). Most sorcerers make pacts with this evil being, and he seems to be Zothique’s analog to Satan.

25.2.9 Vergama

Vergama is a mysterious god worshipped in Zothique.

...He gave thanks to Vergama who, throughout the whole continent of Zothique, was deemed the most powerful and mysterious of the genii, and was thought to rule over the heavens as well as the earth.
—Clark Ashton Smith, *The Last Hieroglyph*

25.2.10 Yuckla

Yuckla is a god of laughter worshipped in Zothique (*The Tomb Spawn*).

25.2.11 Yululun

Yululun is a minor deity in Zothique. He is the “Keeper of the Tombs” (*The Weaver in the Vault*).

25.3 Other deities

25.3.1 Dweller in the Gulf

The **Dweller in the Gulf** appears in a short story of the same name by Clark Ashton Smith, first published in 1932. The Dweller in the Gulf lives deep beneath the surface of the planet Mars, but may have originated elsewhere. It is worshipped exclusively by a blind, troglodyte sect of the Martian race, the Aihai, and can be ritually summoned by the stroking of its idol.

The Dweller resembles a massive, eyeless, soft-shelled tortoise, but has a triangular head and two whiplike tails. At the ends of its tails are two bell-shaped suckers used for the ceremonial— usually forced— removal of its discoverer’s eyes, turning them into the deity’s blind, mute servitors.

25.3.2 Ong

A lion-faced god of uncertain attributes. His priests are said to be “dreadful magicians and mysteriarchs.” (*The Abominations of Yondo*, 1929.)

25.3.3 Quachil Uttaus

Quachil Uttaus can reduce all living tissue he comes into contact with to dust (and is therefore similar to another of Smith’s characters, *Ubbo-Sathla*). Quachil Uttaus is usually associated with age, death, and decay. Summoning this god is considered lethal, if one even subconsciously entertains thoughts of suicide.

It was a figure no larger than a young child, but sere and shriveled as some millennial mummy. Its hairless head, its unfeatured face, borne on a neck of skeleton thinness, were lined with a thousand reticulated wrinkles. The body was like that of some monstrous, withered abortion that had never drawn breath. The pipy arms, ending in bony claws, were outthrust as if ankylosed in a posture of an eternal dreadful groping. (*The Treader of the Dust*, 1935)

Quachil Uttaus is one of the Ancient Ones in the board game *Arkham Horror*. He is included in the *Innsmouth Horror* expansion.

25.3.4 Vulthoom

Vulthoom appears in the Clark Ashton Smith story of the same name, first published in the September 1935 issue of *Weird Tales*. The being is also known as Gsarthotegga and *The Sleeper of Ravormos*.

In the story, Vulthoom is the Martian Aihai’s equivalent of Satan. Though most rational people believe him to be a myth, he is nonetheless greatly feared by the lower class. In truth he is a mysterious being, from another universe, exiled by his fellow inhabitants, and lying in wait on Mars in the underground city of Ravormos. He took over Mars in ages past and plans to conquer Earth as his next trophy. Because of his vast intellect, and advanced technology, he seems godlike, but is in reality merely a very powerful alien who must rest for millennia at a time. While under the influence of the hallucinogenic perfume of an alien blossom, one man envisioned Vulthoom as a gigantic otherworldly plant, but the being’s true form is unknown.

Vulthoom is also mentioned in Ramsey Campbell’s *The Inhabitant of the Lake* in *The Inhabitant of the Lake* and less welcome tenants Arkham House, 1964, in a description of the Revelations of Glaaki.

The DC Comics character *Power Ring* is associated with an entity named Volthoom.

25.3.5 Xexanoth

Xexanoth, summoned by the priest Calaspa, is apparently the bane and mortal enemy of the time god **Aforgomon**, the latter deity possibly an **Avatar** of the Outer God **Yog-Sothoth**. (*The Chain of Aforgomon*, 1935.)

25.4 Notes

- [1] Gary Myers, “The Snout in the Alcove”, *The Nyarlathotep Cycle*, p. 230.
- [2] Richard L. Tierney, “The Unresponding Gods”, *The Book of Eibon*, p. 282.
- [3] Clark Ashton Smith letter to Robert H. Barlow, dated September 19, 1934 (Will Murray, “The Book of Hyperborea Introduction”).
- [4] Clark Ashton Smith, “Master of the Crabs”, *Tales of Zothique*.

Chapter 26

Tsathoggua

Tsathoggua (the *Sleeper of N'kai*, also known as Zhothaquah) is a supernatural entity in the Cthulhu Mythos shared fictional universe. He is the creation of Clark Ashton Smith and is part of his Hyperborean cycle.

Tsathoggua/Zhothaquah is described as an Old One, a godlike being from the pantheon. He was invented in Smith's short story "The Tale of Satampra Zeiros", written in 1929 and published in the November 1931 issue of *Weird Tales*.^[1] His first appearance in print, however, was in H. P. Lovecraft's story "The Whisperer in Darkness", written in 1930 and published in the August 1931 *Weird Tales*.

26.1 Description

The first description of Tsathoggua occurs in "The Tale of Satampra Zeiros", in which the protagonists encounter one of the entity's idols:

He was very squat and pot-bellied, his head was more like a monstrous toad than a deity, and his whole body was covered with an imitation of short fur, giving somehow a vague sensation of both the bat and the sloth. His sleepy lids were half-lowered over his globular eyes; and the tip of a queer tongue issued from his fat mouth.^[2]

Later, in Smith's "The Seven Geases" (1933), Tsathoggua is described again:

In that secret cave in the bowels of Voormithadreth . . . abides from eldermost eons the god Tsathoggua. You shall know Tsathoggua by his great girth and his batlike furriness and the look of a sleepy black toad which he has eternally. He will rise not from his place, even in the ravening of hunger, but will wait in divine slothfulness for the sacrifice.
— Clark Ashton Smith, "The Seven Geases"

Robert M. Price notes that "Lovecraft's Tsathoggua and Smith's differ at practically every point". Lovecraft, dropping Smith's bat and sloth comparisons, refers to the entity in "The Whisperer in Darkness" as the "amorphous, toad-like god-creature mentioned in the Pnakotic Manuscripts and the Necronomicon and the Commoriom myth-cycle preserved by the Atlantean high-priest Klarkash-Ton"^[3] (the priest's name was Lovecraft's nickname for Tsathoggua's creator).

Later, in "The Horror in the Museum", a story ghost-written by Lovecraft, he writes,

Black Tsathoggua moulded itself from a toad-like gargoyle to a sinuous line with hundreds of rudimentary feet.

He also mentions it in *At the Mountains of Madness*, in a paragraph mentioning several other gods.

26.1.1 Dwelling

This was a squat, plain temple of basalt blocks without a single carving, and containing only a vacant onyx pedestal... It has been built in imitation of certain temples depicted in the vaults of Zin, to house a very terrible black toad-idol found in the red-litten world and called Tsathoggua in the Yothic manuscripts. It had been a potent and widely worshipped god, and after its adoption by the people of K'n-yan had lent its name to the city which was later to become dominant in that region. Yothic legend said that it had come from a mysterious inner realm beneath the red-litten world—a black realm of peculiar-sensed beings which had no light at all, but which had had great civilizations and mighty gods before ever the reptilian quadrupeds of Yoth had come into being.

— H. P. Lovecraft and Zealia Bishop, “The Mound”

They’ve been inside the earth, too—there are openings which human beings know nothing of—some of them are in these very Vermont hills—and great worlds of unknown life down there; blue-litten K'n-yan, red-litten Yoth, and black, lightless N'kai. It's from N'kai that frightful Tsathoggua came—you know, the amorphous, toad-like god-creature mentioned in the Pnakotic Manuscripts and the Necronomicon and the Commoriom myth-cycle preserved by the Atlantean high-priest Klarkash-Ton.

— H. P. Lovecraft, “The Whisperer in Darkness”

Tsathoggua dwells deep beneath the earth in N'kai. Tsathoggua once dwelt inside Mount Voormithadreth in Hyberborea, but left after the continent iced over.

26.2 Servitors

26.2.1 Formless spawn

The basin ... was filled with a sort of viscous and semi-liquescient substance, quite opaque and of a sooty color.... [T]he center swelled as if with the action of some powerful yeast [and] an uncouth amorphous head with dull and bulging eyes arose gradually on an ever-lengthening neck ... Then two arms—if one could call them arms—likewise arose inch by inch, and we saw that the thing was not ... a creature immersed in the liquid, but that the liquid itself had put forth this hideous neck and head, and [it was now forming arms] that groped toward us with tentacle-like appendages in lieu of claws or hands! ... Then the whole mass of the dark fluid began to rise [and] poured over the rim of the basin like a torrent of black quicksilver, taking as it reached the floor an undulant ophidian form which immediately developed more than a dozen short legs.

—Clark Ashton Smith, “The Tale of Satampra Zeiros”

Tsathoggua's will is carried out by the *formless spawn*, *polymorphic* entities made of black *ichor*. They are extremely resilient and very difficult to dispatch. Formless spawn can take any shape and can attack their targets in nearly every conceivable way. They are surprisingly flexible and plastic-like, and can quickly flow into a room through the tiniest of cracks. They attack by trampling their targets, biting them, or crushing them with their grasp. The *Call of Cthulhu* roleplaying game's entry on Formless Spawn also claims that they are powerfully acidic in substance and can dissolve human flesh with even a slight touch.

Formless spawn often rest in basins in Tsathoggua's temples and keep the sanctuary from being defiled by nonbelievers.

In “The Mound” the people of the subterranean world of K'N-Yan had once worshipped Tsathoggua until a scientific expedition exploring N'Kai encountered the Formless Spawn. Those who escaped had all the images of Tsathoggua destroyed, and his temple re-dedicated to Shub-Niggurath.

In his story *At the Mountains of Madness*, H. P. Lovecraft states that “[a] few daring mystics have hinted at a pre-Pleistocene origin for the fragmentary Pnakotic Manuscripts, and have suggested that the devotees of Tsathoggua were as alien to mankind as Tsathoggua itself”

The formless spawn appear as adversaries in the video game *Quake*.^[4]

26.2.2 Voormis

Main article: [Voormis](#)

A race of cave-dwelling humanoids who worship Tsathoggua. They are the primary focus of a “posthumous collaboration”^[5] short story by [Lin Carter](#) after [Clark Ashton Smith](#)'s death, *The Scroll of Morloc* (First published in 1976, *The Year's Best Fantasy Stories: 2*, and again in 1980 in *Lost Worlds*).^[6] They are referred to as the Voormi (plural: Voormis) in [H. P. Lovecraft](#)'s fictional manuscript *The Pnakotic Fragments*. The Voormis considered themselves the chosen minions of Tsathoggua and his direct descendants.

...for it was commonly believed that their supreme pontiff and common ancestor had been fathered by none other than Tsathoggua himself during a transient liaison with a minor female divinity who rejoiced in the name of [Shathak](#)

—Lin Carter and Clark Ashton Smith, “The Scroll of Morloc”

Now the Voormis had, from their remotest origins, considered themselves the chosen minions of Tsathoggua, the sole deity whose worship they celebrated. And Tsathoggua was an earth elemental ranged in perpetual and unrelenting enmity against the Rhan-Tegoth and all his kind, who were commonly accounted elementals of the air and were objects of contempt to those of the [Old Ones](#), like Tsathoggua, who abominated the airy emptiness above the world and by preference wallowed in dark-some and subterranean lairs.

—Lin Carter and Clark Ashton Smith, “The Scroll of Morloc”

The Voormis are described as three-toed, umber-colored, fur-covered humanoids^[7] though they are carefully differentiated from their traditional enemies (the shaggier-haired but superficially similar [Gnophkehs](#) who worshiped the [Great Old One Rhan-Tegoth](#)). Both of them are further differentiated from true humans. The Voormis communicate by dog-like howls.

They reside in a continent in [Hyperborea](#) which will be known in the future as [Mhu Thulan](#): specifically in cave systems under the four-coned extinct volcano named after them—[Mount Voormithadreth](#), the tallest peak in the [Eiglophian mountains](#). Their ancestors (as described by Carter's narrative) were originally thralls of the [Serpent-people](#) who escaped after the continent of the latter sank to the sea. They are shamanistic and apparently began dwelling underground in an effort to imitate their deity, Tsathoggua, under the leadership of the eponymous Voorm.

By dwelling subterraneously, it should perhaps be noted here, the Voormis were but imitating the grotesque divinity they worshipped with rites we might deem excessively sanguinary and revolting. As it was an article of the Voormish faith that this deity, whom they knew as Tsathoggua, made his abode in lightless caverns situated far beneath the earth, their adoption of a troglodytic mode of existence was to some extent primarily symbolic. Their eponymous ancestor of their race, Voorm the arch-ancient, had quite early in their history promulgated a doctrine which asserted that their assumption of a wholly subterranean habit would place them in a special relationship of mystical propinquity with their god, who himself preferred to wallow in the gulf of [N'kai](#) beneath a mountain to the south considered sacred by the Voormis.

—Lin Carter and Clark Ashton Smith, “The Scroll of Morloc”

The Voormis established a thriving culture in the surface Hyperborea before the coming of humans.^[8] Their civilization eventually fell into demise.^[9] With constant warfare with their archenemies, the [Gnophkeh](#), they grew smaller and smaller in number until the remnants retreated to the highest slopes of the Eiglophian mountains. They were hunted for sport by later human settlers.

26.3 Family tree

Smith literally wed Lovecraft's creations to his own gods, which seem to be molded more like the [Greek pantheon](#) than the cosmic group of Lovecraft's fiction.^[10] He assigned familial relationships to his gods—for example, making the

Saturnian being Hziulquoigmnzah the “uncle” of Tsathoggua^[11]—and ascribed this family tree to the **Parchments of Pnom**, Hyperborea’s leading “genealogist [and] noted prophet”.^[12]

According to Lovecraft, Tsathoggua is the offspring of the deity **Yeb**, whose twin **Nug** spawned **Cthulhu**.^[13] Smith’s “Parchments of Pnom”, however, state that Tsathoggua is the spawn of Ghisguth and Zstylzhemgni, as well as being the mate of Shathak and the parent of Zvilpogghua.

26.3.1 Cxaxukluth

Cxaxukluth (or Ksaksa-Kluth) is an Outer God, spawn of **Azathoth** by spontaneous fission. His progeny are Hziulquoigmnzah and Ghisguth. He is the grandfather of Tsathoggua.

Cxaxukluth dwells on **Yuggoth**. His immediate family lived with him for a while, but soon left because of his cannibalistic appetites.

26.3.2 Ghisguth

Ghisguth (or Ghizghuth or Ghisghuth) is the son of Cxaxukluth and the brother of Hziulquoigmnzah. He is the mate of Zstylzhemghi and the father of Tsathoggua.

26.3.3 Hziulquoigmnzah

Hziulquoigmnzah (also Ziulquaz-Manzah) is the son of Cxaxukluth. He is also the brother to Ghisguth and the uncle of Tsathoggua.

His appearance is much like his nephew, but he has an elongated neck, very long forelimbs, and very short, multiple legs. He has had many homes including **Xoth** (possibly **Sirius B**), **Yaksh** (**Neptune**), and **Cykranosh** (**Saturn**), where he resides to this day.

In Kevin L. O’Brien “October Surprise” (2006) Hziulquoigmnzah’s mate is Zstylzhemghi’s sister **Klosmiebhxy** who bore him two entities likely matching with the Welsh giant **Ysbaddaden** and the Scottish war-goddess **Scáthach**,^[14] since both named after these two demigods.

26.3.4 Klosmiebhxy

Klosmiebhxy is mentioned in Kevin L. O’Brien’s “October Surprise” (2006) as sister of Zstylzhemghi.^[15] Her appearance is not described, but likely similar to her sibling.

26.3.5 Knygathin Zhaum

Knygathin Zhaum is the child of Sfatlicllp and a **Voormi**.

He repopulated Hyperborea after humans deserted the cities of **Uzuldaroum** and **Commoriom**. **Athammaus** tried to execute him by beheading, but because of his preternatural heritage, such attempts proved unsuccessful and only served to aggravate him. As a descendant of **Cxaxukluth**, Knygathin Zhaum reproduced by fission and thus created an **Azathothian** strain among the Hyperborean **Voormi**.

26.3.6 Sfatlicllp

Sfatlicllp is the daughter of Zvilpogghua. She is the wife of a **Voormi** and their offspring is Knygathin Zhaum.

Sfatlicllp was likely born on **Kythanil** and may have procreated the *formless spawn* once on Earth. She probably dwells in **N’kai** with Tsathoggua.

26.3.7 Shathak

Shathak is the wife of Tsathoggua and the mother of Zvilpogghua.

26.3.8 Ycnágnnisssz

Ycnágnnisssz is the being from the dark star Xoth who spawned Zstylzhemghi by fission.

26.3.9 Zstylzhemghi

Zstylzhemghi (*Matriarch of the Swarm*) is the offspring of Ycnágnnisssz along with Klosmiebhxy,^[16] mate of Ghisguth and the mother of Tsathoggua.

26.3.10 Zvilpogghua

Zvilpogghua (the *Feaster from the Stars*) is the son of Tsathoggua and Shathak, and is the father of Sfatlicllp. Zvilpogghua was conceived on the planet Yaksh (Neptune).

Zvilpogghua is known to the **American Indians** as *Ossadagowah*. He usually takes the form of an armless, winged, bipedal toad with a long, rubbery neck and a face completely covered in tentacles. He currently dwells on Yrautrom, a planet that orbits the star **Algol**.

26.4 Other appearances

In 1971, Tsathoggua's idol, which came to life and attacked **Conan the Barbarian**, made a cameo in *Conan The Buccaneer*, book 6 of the Conan series, this novel written by **L. Sprague de Camp** and **Lin Carter** based on the Conan character created by **Robert E. Howard**.

In 1975, Tsathoggua made a cameo in *The Golden Apple*, book two of *The Illuminatus! Trilogy*, by **Robert Shea** and **Robert Anton Wilson**, where he was also referred to as Saint Toad.

In 2013, Tsathoggua played a pivotal role in *Gray Magic: An Episode of Eibon*, a novel by **Gary Myers** based on the **Eibon** character and **Hyperborean cycle** created by **Clark Ashton Smith**.

The mind parasites are called the Tsathogguans in **Colin Wilson's** Cthulhu Mythos-based novel *The Mind Parasites* (1967).

26.5 The Tsathoggua Cycle

In 2005, Chaosium published a **Cthulhu Mythos** anthology edited by **Robert M. Price** called *The Tsathoggua Cycle*, which comprised the original **Clark Ashton Smith** stories featuring Tsathoggua, along with tales by other authors in which the entity has a starring role. The short story collection includes:

- “From the Parchment of Pnom” by **Clark Ashton Smith**
- “The Seven Geases” by **Clark Ashton Smith**
- “The Testament of Athammaus” by **Clark Ashton Smith**
- “The Tale of Satampra Zeiros” by **Clark Ashton Smith**
- “The Theft of the Thirty-Nine Girdles” by **Clark Ashton Smith**
- “Shadow of the Sleeping God” by **James Ambuehl**
- “The Curse of the Toad” by **Loay Hall** and **Terry Dale**
- “Dark Swamp” by **James Anderson**
- “The Old One” by **John Glasby**
- “The Oracle of Sadoqua” by **Ron Hilger**

- “Horror Show” by Gary Myers
- “The Tale of Toad Loop” by Stanley C. Sargent
- “The Crawling Kingdom” by Rod Heather
- “The Resurrection of Kzadool-Ra” by Henry J. Vester III

26.6 See also

- Lin Carter
- Cthulhu Mythos
- Hyperborean cycle
- H. P. Lovecraft
- Clark Ashton Smith
- The Mind Parasites
- Robert E. Howard

26.7 References

26.7.1 Notes

- [1] Robert M. Price, “About ‘The Tale of Satampra Zeiros’”, *The Tsathoggua Cycle*, p. 56.
- [2] Clark Ashton Smith, “The Tale of Satampra Zeiros”, *The Tsathoggua Cycle*, p. 65.
- [3] H. P. Lovecraft, “The Whisperer in Darkness”, *The Dunwich Horror and Others*.
- [4] “Quotes from Sandy Petersen” (web site).
- [5] “Lin Carter and Clark Ashton Smith By Stephen J. Servello © Nov. 2007”
- [6] Lin Carter 1976
- [7] “A Hyperborean Glossary by Laurence J. Cornford”
- [8] “The Shadow of the Sleeping God by James Ambuehl”
- [9] “Cthulhu Mythos Timeline by James “JEB” Bowman”
- [10] Robert M. Price, recognizing that Smith’s gods dwell beneath Mount Voormithadreth, remarked that is fitting that Smith’s “Hyperborean Olymp[ians] should be under a mountain rather than atop one!” (Price, “About ‘The Seven Geases’”, *The Tsathoggua Cycle*, p. 8).
- [11] Will Murray, “Introduction”, *The Book of Hyperborea*.
- [12] Clark Ashton Smith, “From the Parchments of Pnom”, *The Tsathoggua Cycle*, pp. 2–7. Originally published as “The Family Tree of the Gods” in *The Acolyte* (Summer 1934). URL accessed on April 29, 2006.
- [13] Lovecraft, H. P. (1967). *Selected Letters of H. P. Lovecraft IV (1932–1934)*. Sauk City, Wisconsin: Arkham House. “Letter 617”. ISBN 0-87054-035-1.
- [14] “Quotes from *October Surprise*” (web site).
- [15] “Quotes from *October Surprise*” (web site).
- [16] “Quotes from *October Surprise*” (web site).

26.7.2 Books

- Carter, Lin; Clark Ashton Smith (2002) [1984]. “The Feaster from the Stars”. In Robert M. Price (ed.). *The Book of Eibon* (1st ed.). Oakland, CA: Chaosium. ISBN 1-56882-129-8.
- Harms, Daniel (1998). *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-119-0.
- Lovecraft, Howard P.; Zealia Bishop (1989) [1940]. “The Mound”. In S.T. Joshi (ed.). *The Horror in the Museum and Other Revisions*. Sauk City, WI: Arkham House. ISBN 0-87054-040-8.
- Lovecraft, Howard P. (1984) [1931]. “The Whisperer in Darkness”. In S. T. Joshi (ed.). *The Dunwich Horror and Others* (9th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-037-8. Definitive version.
- Smith, Clark Ashton (1996). Will Murray, ed. *The Book of Hyperborea*. West Warwick, RI: Necronomicon Press. ISBN 0-940884-87-9.
- Price, Robert M. (ed.) (2005). *The Tsathoggua Cycle* (1st ed.). Oakland, CA: Chaosium. ISBN 1-56882-131-X.
- Carter, Lin; Clark Ashton Smith (1976). *The Year’s Best Fantasy Stories 2*. United States: DAW Books. ISBN 978-4-511-24812-0.
- de Camp, L.Sprague; Lin Carter (1971). *Conan The Buccaneer*. New York, New York, United States: Ace Books. ISBN 0-441-11585-3.

26.7.3 Web sites

- Cornford, Laurence J. “A Hyperborean Glossary”. *The Eldritch Dark*. Retrieved April 9, 2006.
- Murray, Will (1996). “The Book of Hyperborea Introduction”. *The Eldritch Dark*. Retrieved April 9, 2006. (Online version of the “Introduction” to *The Book of Hyperborea* ISBN 0-940884-87-9.)
- “Quotes from Sandy Petersen Part 11”. AOK Heaven - The Game. Archived from the original on 6 February 2005. Retrieved April 29, 2006.
- Kevin L. O'Brien. “October Surprise”. Retrieved February 8, 2013.

26.8 External links

- “The Seven Geases” by Clark Ashton Smith
- “The Tale of Satampra Zeiros” by Clark Ashton Smith
- “*The Whisperer in Darkness*”, by H. P. Lovecraft”. Mythos Tomes. Archived from the original on 14 August 2007.

Chapter 27

Ulthar

Ulthar is both a fictional town and a fictional deity. The town of Ulthar is part of H. P. Lovecraft's Dream Cycle, appearing in such stories as *The Dream-Quest of Unknown Kadath* (1926), "The Cats of Ulthar" (1920) and "The Other Gods" (1933).

The town is also the starting point for *The Dream Quest of Vellit Boe*, a 2016 novel by Kij Johnson which makes significant use of Lovecraft's Dream Cycle.

27.1 Town

Ulthar is located "beyond the River **Skai**" and its most significant law is that "no man may kill a cat", a statute instituted because of the horrific vengeance visited upon the last people to do so. Cats in Ulthar are intelligent and can communicate with humans that speak their tongue. The modest Temple of the Elder Ones is found in Ulthar and, at the time of **Randolph Carter**'s visit, its patriarch was **Atal**, one time companion of **Barzai the Wise**. According to the **zoogs** of the **Enchanted Wood**, a copy of the **Pnakotic Manuscripts** is located in this temple.

27.2 Deity

Ulthar (or Uldar) is a deity mentioned in the (fictional) *Sussex Manuscript*. He is the son of Sothoth and was sent to Earth to keep watch over the **Great Old Ones**.^[1]

27.3 References

- Lovecraft, Howard P. (1986) [1926]. "The Cats of Ulthar". In S. T. Joshi (ed.). *Dagon and Other Macabre Tales* (9th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-039-4. Definitive version.
- Lovecraft, Howard P. (1985) [1920]. "The Dream-Quest of Unknown Kadath". In S. T. Joshi (ed.). *At the Mountains of Madness and Other Novels* (7th corrected printing ed.). Sauk City, WI: Arkham House. ISBN 0-87054-038-6. Definitive version.
- Harms, Daniel (1998). *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-119-0.
- Johnson, Kij (2016). *The Dream Quest of Vellit Boe*. St Martin's Press. ISBN 978-0765391414.

27.3.1 Notes

[1] Harms, "Ulthar", *The Encyclopedia Cthulhiana*, pp. 308–9.

Chapter 28

Xothic legend cycle

The **Xothic legend cycle** is a series of short stories by Lin Carter that are based on the Cthulhu Mythos of H. P. Lovecraft, primarily on Lovecraft's stories "The Call of Cthulhu" and "Out of the Aeons".

The cycle is centered on a trinity of deities said to be the "sons" of Cthulhu: Ghatanothoa, Ythogtha, and Zoth-Ommog. The five stories that make up the cycle (in chronological order) are "The Dweller in the Tomb" (1971), "Out of the Ages" (1975), "The Horror in the Gallery" (1976), "The Thing in the Pit" (1980), and "The Winfield Heritage" (1981).^[1] All these stories are to be found collected, with others, in *The Xothic Legend Cycle: The Complete Mythos Fiction of Lin Carter* (Chaosium, 1997)

Originally Carter had assembled some of these stories for a volume he planned to call *The Terror Out of Time*. Stories to have been included in this collection included "The Dweller in the Tomb" (to have been renamed "Zanthu"); "The Winfield Inheritance"; "Zoth-Ommog" (to be renamed "The Terror Out of Time"); "Out of the Ages" and "Them From Outside." The collection was submitted to DAW Books and Arkham House but was unpublished in Carter's lifetime. "Zoth-Ommog" (originally titled "The Horror in the Gallery") was published in the original DAW Books edition of Edward Berlund, ed, *The Disciples of Cthulhu* (see *Cthulhu Mythos anthology* but was omitted from the Chaosium reprint of this anthology; however, the story appears under its original title in *The Xothic Legend Cycle: The Complete Mythos Fiction of Lin Carter* (Chaosium, 1997). "Them from Outside" was scheduled to appear in an issue of *Crypt of Cthulhu* as "Concerning Them from Outside".

The cycle introduces various mythos elements, such as the Zanthu Tablets, the Ponape Scripture, Father Ubb and the yuggs, and two new Great Old Ones: Ythogtha and Zoth-Ommog. The cycle also features the (fictional) Sanbourne Institute of Pacific Antiquities—perhaps Lin Carter's answer to Lovecraft's Miskatonic University. The lost continent of Mu also figures prominently in the cycle, as do the events that led to its sinking.

28.1 The Demon Trinity

Carter's "Demon Trinity" (Ghatanothoa, Ythogtha, and Zoth-Ommog) were spawned on a planet near the double star Xoth. They are the progeny of a mating between Cthulhu^[2] and the quasi-female entity Idh-yaa.

28.1.1 Ghatanothoa

Main article: *Ghatanothoa*

Ghatanothoa is said to be the firstborn of Cthulhu. He is infamous for his horrid appearance, and fearsome medusa-like ability, which causes a viewer's skin to become hard and leathery but preserves the brain, leaving the victim to go slowly mad trapped within an immobile shell. Among the myriad of deities worshipped in Mu, Ghatanothoa was the most respected as well as the most feared. Prior to the destruction of Mu, Ghatanothoa's cult became the most powerful on the continent.

Some critics have suggested that Ghatanothoa, who first appeared in Lovecraft's story ghostwritten for Hazel Heald, "Out of the Aeons", was intended by Lovecraft to be another name for Cthulhu.

28.1.2 Ythogtha

Ythogtha is the second son of Cthulhu and resembles a gigantic, humanoid frog, or **Deep One**, with only a single-eye in the center of his forehead, like a **cyclops**. A dense mane and a beard of writhing tentacles grows from his head.^[3] Although never fully described in Carter's own stories, Ythogtha is incredibly large; when the sorcerer-priest Zanthu attempts to free Ythogtha from his prison, he mistakes his god's clawed, slimy fingertips for mountainous heads.

The **Elder Gods** imprisoned Ythogtha in the Abyss of Yhe. He is served by the **planarian**-like **yuggs** and their lord, Ubb, *The Father of Worms*. Ythogtha's legend is chronicled in the **Zanthu Tablets**.

28.1.3 Zoth-Ommog

Zoth-Ommog is the third son of Cthulhu. He has a cone-shaped body, a razor-fanged reptilian head, like that of a *Tyrannosaurus rex*, four broad, flat, **starfish**-like arms with suckers, and a mane of tentacles. How he swims or walks on the ocean floor is unknown, but it is possible that he has a slug-like foot similar to that of the **Great Race of Yith**.

Zoth-Ommog was imprisoned by the Elder Gods beneath the seabed, near **Ponape** and **R'lyeh**. Like his older brother, Ythogtha, Zoth-Ommog is served by Father Ubb and the Yuggs. Zoth-Ommog's legend is chronicled in the **R'lyeh Text** and the **Ponape Scripture**.

(The Elder Gods as punishers of the Old Ones (a God and Satan theme) was not a Lovecraftian invention, but was introduced into the Mythos by **August Derleth** and carried on by a multitude of other Mythos authors, most notably Brian Lumley and Lin Carter.)

28.2 Sanbourne Institute of Pacific Antiquities

The **Sanbourne Institute of Pacific Antiquities** is featured in "The Dweller in the Tomb" (where it debuted), "Out of the Ages", and "The Horror in the Gallery". The institute is an **anthropological** research facility dedicated to the study of the cultures of the **Pacific**. It is based in Santiago, California and was founded by the son of the late Calton Sanborne II, whose father was a magnate in the tuna-packing industry.

28.3 Stories

Each story is set in the early 20th century and is told from the point of view of a scholarly narrator. Each narrator in turn becomes the protagonist of the next story in the series.

The entire Xothic Legend cycle (including a prologue) was collected in *The Xothic Legend Cycle* from Chaosium. A full synopsis of all these stories (readable as one whole story) is available on this site: (GeoCities is gone, so found on web archive)

28.3.1 "The Dweller in the Tomb"

The first story in the cycle introduces **Harold Hadley Copeland**, a noted **archaeologist** in the study of Pacific culture. The story is narrated by Henry Stephenson Blaine, **Ph.D.** and curator of the Manuscripts Collection of the Sanbourne Institute. The story consists primarily of the journal entries of Professor Copeland and details the ill-fated Copeland-Ellington Expedition into Central Asia in 1913, of which Copeland was the only survivor.

28.3.2 "Out of the Ages"

This story introduces the "Xothic Legend Cycle", a theory first proposed by Harold Hadley Copeland. The story also features the "Ponape Figurine", a sinister statuette depicting Zoth-Ommog, the *Dweller in the Deeps*.

28.3.3 “The Horror in the Gallery”

This story (originally titled “Zoth-Ommog”) revolves around the Ponape Figurine and the efforts of the protagonist to dispose of it. The story features Lovecraft’s *Miskatonic University*.

In the story, Zoth-Ommog, like his father, Cthulhu, can enter a person’s dreams and cause the victim to go mad — but to do so, the subject must be near one of his statues. One such statue is recovered from the seafloor of Ponape and brought to Professor Harold Hadley Copeland, a brilliant but eccentric *archaeologist*, who is researching the Xothic Legend Cycle.

After Professor Copeland dies in a psychiatric hospital, the statue is taken to the Sanbourne Institute of Pacific Antiquities to be displayed. The press dubs it the “Ponape Figurine,” though rumors claim it is cursed. However, unbeknownst to the museum’s Curator of Manuscript Collections, Dr. Henry Stephenson Blaine, the statue is sentient (much like the *One Ring* in *The Lord of the Rings*) and soon drives him insane.

One night, a *Deep One*, disguised as a sailor, breaks into the institute to steal the figurine. After killing the night watchman, the Deep One is about to take the statue when he is interrupted by Dr. Blaine’s young aide, Arthur Wilcox Hodgkins. Hodgkins flings an *Elder Sign* “star stone” at the statue, destroying it. The resulting explosion also kills the Deep One.

As fate would have it, Hodgkins is charged with the murder of the night watchman, because the body of the Deep One had dissolved into a pool of slime and soon evaporated just a few hours later, leaving no trace, except for some badly charred clothing. Hodgkins is judged incurably insane and is confined to the Dunhill Institute, where his mentor and close friend, Dr. Blaine, is also incarcerated. As a final twist, Hodgkins is dubbed the “last victim [of the] Curse of the Ponape Figurine.”

28.3.4 “The Thing in the Pit”

The fourth story in the cycle chronicles the events that led to the destruction of Mu. Zanthu, the high priest of Ythogtha, plots to depose the *cult* of Ghatanothoa, after his priests outlawed all other religions in *Mu*. The cult of Ghatanothoa was the dominant religion in Mu following the defeat of T’yog, high priest of *Shub-Niggurath*, who had sought to vanquish the tyranny of Ghatanothoa forever.

Zanthu had hoped to oust Ghatanothoa’s cult by freeing the god Ythogtha from the *Abyss of Yhe*, where the *Elder Gods* had imprisoned him. This act of blasphemy did not go unnoticed by the Elder Gods, who destroyed Mu and sank it beneath the sea. Zanthu himself abandoned the ritual and fled after discovering the true nature of the god, whose size is measurable only in miles.

Following the destruction of Mu, Zanthu and his followers fled to the *Plateau of Tsang* in inner *Mongolia*, where they later died. Before his death, Zanthu inscribed his story on the *Zanthu Tablets*, a series of ten or twelve black jade slabs, which also included the sacred rituals and mysteries of Ythogtha.

28.3.5 “The Winfield Heritage”

The final story in the cycle is only loosely tied to the other four. This story reveals the true nature of the *yuggs*. The hero of *The Lurker at the Threshold* becomes a mythos worshipper in this tale.

28.4 See also

- *Zoth Ommog Records*, a real-life record label

28.5 References

- Harms, Daniel (1998). *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. ISBN 1-56882-119-0.

- Price, Robert M. (Yuletide 1981). “The Statement of Lin Carter—The Copeland Bequest”. *Crypt of Cthulhu*. 1 (2). Retrieved 2006-04-15. Check date values in: `|date=` (help) Robert M. Price (ed.), Bloomfield, NJ: Cryptic Publications.

28.5.1 Bibliography

- Carter, Lin.
 - August Derleth (ed.), ed. (1971). “The Dweller in the Tomb”. *Dark Things*. Sauk City, WI: Arkham House.
 - Gerald W Page (ed.), ed. (1975). “Out of the Ages”. *Nameless Places*. Sauk City, WI: Arkham House. ISBN 0-87054-073-4.
 - “The Thing in the Pit”. *Lost Worlds*. New York, NY: DAW Books. 1980.
 - Lin Carter (ed.), ed. (1981). “The Winfield Heritance”. *Weird Tales* #3. Zebra Books. ISBN 0-89083-803-8.
 - Edward P. Berglund (ed.), ed. (1976). “Zoth-Ommog”. *The Disciples of Cthulhu* (1st ed.). New York, NY: DAW Books. Original title: “The Horror in the Gallery”.
- Price, Robert M. (ed.) (1997). *The Xothic Legend Cycle: The Complete Mythos Fiction of Lin Carter*. Oakland, CA: Chaosium. ISBN 1-56882-078-X. Includes the five stories listed above.

28.5.2 Notes

- [1] Price, “The Statement of Lin Carter”.
- [2] Cthulhu and Ghatanathoa were originally the creations of Lovecraft, appearing in “The Call of Cthulhu” (1928) and “Out of the Aeons” (1935), respectively. While Lovecraft never established a connection between these beings, Robert M. Price, believes that Ghatanathoa is essentially a revised version of Cthulhu. (Price [1991] (1991). “Lovecraft’s ‘Artificial Mythology’”. In David E. Schultz; S.T. Joshi (eds.). *An Epicure in the Terrible: a centennial anthology of essays in honor of H. P. Lovecraft*. Rutherford, NJ; Cranbury, NJ: Fairleigh Dickinson University Press; Associated University Presses. p. 253. ISBN 0-8386-3415-X.)
- [3] Harms, “Ythogtha”, *The Encyclopedia Cthulhiana*, p. 349. (Note: Ythogtha’s physical appearance is never described in any of the five stories of the Xothic legend cycle.)

Chapter 29

Y'gononac

Y'gononac (*the Defiler*) is a fictional deity in the Cthulhu Mythos. He is the creation of Ramsey Campbell and first appeared in his short story “Cold Print” (1969).

29.1 Summary

Beyond a gulf in the subterranean night a passage leads to a wall of massive bricks, and beyond the wall rises Y'gononac to be served by the tattered eyeless figures of the dark. Long has he slept beyond the wall, and those which crawl over the bricks scuttle across his body never knowing it to be Y'gononac; but when his name is spoken or read he comes forth to be worshipped or to feed and take on the shape and soul of those he feeds upon. For those who read of evil and search for its form within their minds call forth evil, and so may Y'gononac return to walk among men . . .

—*Revelations of Glaaki*, Volume 12^[1]

Y'gononac is a Great Old One and the god of perversion and depravity – not just “average” human perversions or depravities, but *any* that can be conceived of by a sapient being (sane or otherwise). His demeanor is much like that of Nyarlathotep, but he is much more perverse and sadistic. Y'gononac can sometimes be summoned merely by reading his name in the *Revelations of Glaaki*.

Y'gononac is imprisoned behind a wall of bricks in some unknown ruins. His true form is uncertain, but when he possesses a human host to manifest, he appears as a grotesquely obese man, lacking a head or neck, with a mouth in the palm of each hand.

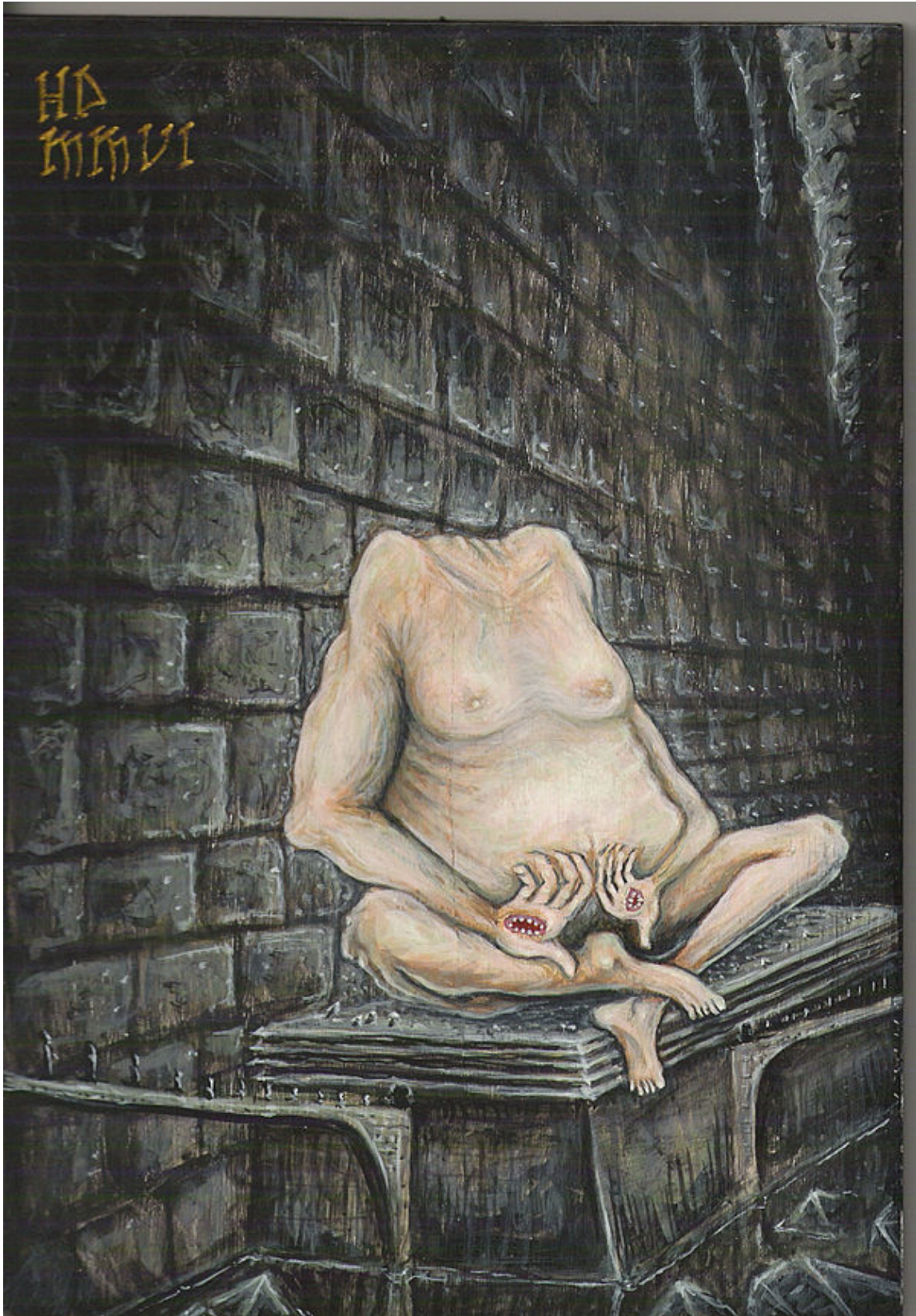
Unlike most of Lovecraft’s deities, Y'gononac is clearly capable of understanding humans, to the point of being able to conduct a conversation in English through his human host. Y'gononac seeks humans who read perverse and forbidden literature to become his servants. When Y'gononac is summoned, he offers to grant the summoner the dubious honor of becoming his priest, or simply kills them for food.

29.2 See also

- Cthulhu Mythos in popular culture
- Blemmyes

29.3 References

- Campbell, Ramsey (1987) [1969]. “Cold Print”. *Cold Print* (1st ed.). New York, NY: Tom Doherty Associates. ISBN 0-8125-1660-5.
- Harms, Daniel (1998). “Y'gononac”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 339–40. ISBN 1-56882-119-0.



Y'golovac

- Watts, Richard (2004). "Love's Lonely Children". *The Stars Are Right!*. Hayward, CA: Chaosium. pp. 7–24. ISBN 1-56882-177-8.

29.3.1 Notes

[1] Campbell, “Cold Print”, p. 204.

Chapter 30

Yig

For other uses, see [Yig \(disambiguation\)](#).

Yig (the Father of Serpents) is a deity in H.P. Lovecraft's *Cthulhu mythos*^[1]. He first appeared in the story "The Curse of Yig", which was created by [Zealia Bishop](#) and almost completely rewritten by Lovecraft. In this story he is described as "shapen like a man, except ye look at him clost." According to Lovecraft^[1], one of Yig's main characteristics is his devotion to snakes - his "children" - he punishes those that harm them by turning them into spotted snakes.

To [Native Americans](#) in Lovecraft's story, Yig is regarded as "bad medicine". According to Lovecraft's story, Yig is also alluded to in western American folklore: he is identified with the Mesoamerican deity [Quetzalcoatl](#), and may be a prototype for that god and other serpentine gods worldwide. Some authors identify him as the Stygian serpent god Set from [Robert E. Howard](#)'s Conan stories, and also with the Great Serpent worshiped by the [Serpent Men](#) of [Valusia](#) from Howard's [Kull](#) stories.

The original story may be read here: <http://www.hplovecraft.com/writings/fiction/cy.aspx>

30.1 Yig in popular culture

Yig is the subject of a song by the shock rock band [GWAR](#) entitled "Horror of Yig", which appears on their album *Scumdogs of the Universe*. Yig also appears in an often-used version of GWAR's logo, as well as appearing on-stage as a monster the band battles. The band [The Darkest of the Hillside Thickets](#), famous for their Lovecraft references, also refers to Yig in a song titled "Yig Snake Daddy". The death metal band [Nile](#) also references the deity, as well as [Father Set](#) in their song "SSS Haa Set Yoth," drawing references between the two as serpent gods, postulating a mythological Lovecraftian interpretation of the [Reptilian](#) conspiracy proposed by [David Icke](#), namely that the Reptilians are in fact the children of Yig and Set.

Yig is also the name of a deity in the Arcanis *Dungeons & Dragons* campaign setting. Yig was once (and may still be) worshiped by the Ssethregorean Empire, a group dominated by various lizard and snake-like beings. Yig in this mythos is a female deity, but still strongly associated with serpents, suggesting the name is not a coincidence. Yig appears in the Role Playing Game *Pathfinder* as well, as the Chaotic Neutral *Great Old One* god of procreation, cycles and serpents. He is said to be the most benign of the Elder Mythos.

Despite being spoken of on only a few occasions in Lovecraft's work, Yig is one of the Ancient Ones included in the *Arkham Horror*, *Eldritch Horror*, and *Elder Sign* board games, appearing alongside Great Old Ones such as [Cthulhu](#) and [Nyarlathotep](#).

Yig appears as a deity in [Green Ronin](#)'s role-playing game *Mutants & Masterminds*, alongside references to *The King in Yellow*, as described in the *Book of Magic* sourcebook. the book gives three spells that can be invoked in his name, one of which is called *The Curse of Yig* (mimicking the title of Bishop/Lovecraft's novel), which conjures snakes depending on the character's magic rank. The magic item, The Serpent Scepter, may also be linked to Yig, but the sourcebook doesn't explicitly describe this.

Yig is the subject of the poem "Fiesta of Our Lady" by [Ann K. Schwader](#) in her *Dark Energies* verse collection (Sydney: P'rea Press, 2015).

- [1] The Curse of Yig by H.P. Lovecraft. originally published in *Weird Tales*, 14, No. 5 (November 1929), 625–36.

Chapter 31

Yog-Sothoth

Yog-Sothoth is a cosmic entity in the fictional Cthulhu Mythos and Dream Cycle of American horror writer H. P. Lovecraft. Yog-Sothoth's name was first mentioned in Lovecraft's novella, *The Case of Charles Dexter Ward* (written 1927, first published 1941). The being is said to take the form of a conglomeration of glowing spheres.

31.1 Mythos

Imagination called up the shocking form of fabulous Yog-Sothoth—only a congeries of iridescent globes, yet stupendous in its malign suggestiveness.

—Hazel Heald and H. P. Lovecraft, "The Horror in the Museum"

Yog-Sothoth is coterminous with *all* time and space yet is supposedly locked outside of the universe we inhabit. Its cosmic nature is hinted at in this passage from "Through the Gates of the Silver Key" (1934) by Lovecraft and E. Hoffmann Price:

It was an All-in-One and One-in-All of limitless being and self—not merely a thing of one Space-Time continuum, but allied to the ultimate animating essence of existence's whole unbounded sweep—the last, utter sweep which has no confines and which outreaches fancy and mathematics alike. It was perhaps that which certain secret cults of earth have whispered of as YOG-SOTHOTH, and which has been a deity under other names; that which the crustaceans of Yuggoth worship as the Beyond-One, and which the vaporous brains of the spiral nebulae know by an untranslatable Sign...

Yog-Sothoth knows all and sees all. To “please” this deity could bring knowledge of many things. However, like most beings in the mythos, to see it or learn too much about it is to court disaster. Some authors state that the favor of the god requires a human sacrifice or eternal servitude.

According to the genealogy Lovecraft devised for his characters (later published as “Letter 617” in *Selected Letters*), Yog-Sothoth is the offspring of the Nameless Mists, which were born of the deity Azathoth. Yog-Sothoth mated with Shub-Niggurath to produce the twin deities Nug and Yeb, while Nug sired Cthulhu through parthenogenesis.^[1] In Lovecraft's short story *The Dunwich Horror*, Yog-Sothoth impregnates a mortal woman, Lavinia Whateley, who then gives birth to twin sons: the humanoid Wilbur Whateley, and his more monstrous unnamed brother (the eponymous Dunwich Horror).

In the *Call of Cthulhu* RPG, Yog-Sothoth is categorized as an Outer God.

The in-universe essay In Rerum Supernatura in the *Call of Cthulhu* role-playing game offers a suggestion: Yog-Sothoth's name may be a transliteration of the Arabic phrase “Yaji Ash-Shuthath,” more properly “yaji'u ash-shudhdhādh” الـشـذاذ، meaning “The abnormal ones are coming.”^[2]

In Anders Fager's short story “Grandmothers Journey” a tribe of dog or wolf-like humans (analog to the “ghouls” of the Lovecraftian mythos) is said to have sacrificed to Yog-Sothoth to become “different”. In Fager's “Herr Goerings Artifact” Yog-Sothoth is invoked to protect a couple of witches from Father Dagon.

At the end of Lovecraft's late story *The Hunter of the Dark*, the protagonist Robert Blake calls on Yog-Sothoth to save him from the eponymous malign entity which he has let loose.

31.2 Beyond the Gates of the Silver Key

In this story Randolph Carter actually meets him, “the Gate, the Key and the Guardian”. The encounter makes it very clear that it is the point of view which defines the nature of the interaction; there is nothing inherently evil or frightening about him. He opens the gates of the Multiverse to anyone who is willing to glimpse it and unlike the “nameless devourers” he is not going to harm you or force you into what you do not want. He gives Carter the option of leaving or going forward; The price is to see the true or at least partial vastness of what is, a flood of knowledge that overwhelms the current “self”.

31.3 The Old Ones

Yog-Sothoth knows the gate. Yog-Sothoth is the gate. Yog-Sothoth is the key and guardian of the gate. Past, present, future, all are one in Yog-Sothoth. He knows where the Old Ones broke through of old, and where They shall break through again. He knows where They have trod earth's fields, and where They still tread them, and why no one can behold Them as They tread.

—H. P. Lovecraft, “*The Dunwich Horror*”

Yog-Sothoth has some connection to the mysterious *Old Ones* mentioned in “*The Dunwich Horror*” (1929), but their nature, their number, and their connection to Yog-Sothoth are unknown. Nonetheless, they are probably allied to him in some way, since *Wilbur Whateley*, the half-human son of Yog-Sothoth, tried to summon them so that they could control Wilbur's more tainted twin and make it reproduce.

In *The Case of Charles Dexter Ward*, its name is part of an incantation that could revive the dead (and with some of the syllables reversed, slay the creature raised):

Y'AI'NG'NGAH
YOG-SOTHOTH
H'EE-L'GEB
F'AI THRODOG
UAAAH

This incantation is used in *Anders Fager's* “*I saw her today at the reception*” to reanimate a long dead Swedish civil servant.

31.4 Avatars of Yog-Sothoth

31.4.1 Aforgomon

Aforgomon is an obscure avatar of Yog-Sothoth invented by *Clark Ashton Smith*. He was revered by many cultures past, present, and future as the God of Time because of his *preternatural* ability to manipulate time and space. Little is known of this being's appearance because he only reveals himself to those who have angered him. However, it is known that he is accompanied by a blinding light. He is the mortal enemy of *Xexanoth*.

31.4.2 The Lurker at the Threshold

This is the name given to Yog-Sothoth in *August Derleth* and H. P. Lovecraft's novel *The Lurker at the Threshold*. In the story, *Alijah Billington* describes Yog-Sothoth's appearance as

...great globes of light massing toward the opening, and not alone these, but the breaking apart of the nearest globes, and the protoplasmic flesh that flowed blackly outward to join together and form that eldritch, hideous horror from outer space, that spawn of the blankness of primal time, that tentacled amorphous monster which was the lurker at the threshold, whose mask was as a congeries of iridescent globes, the noxious Yog-Sothoth, who froths as primal slime in nuclear chaos beyond the nethermost outposts of space and time!

31.4.3 'Umr at-Tawil

'**Umr at-Tawil** (Arabic عمر الطويل *The [Most Ancient and] Prolonged of Life*), also spelled **Tawil At-U'mr** or **Tawil-at-U'mr**,^[4] is described as an avatar of Yog-Sothoth in the story "**Through the Gates of the Silver Key**", by Lovecraft and E. Hoffman Price. In the story, he presides over the timeless halls beyond the Gate of the Silver Key and the strange, near-omnipotent *Ancient Ones* that dwell there. He is described as the silhouette of a man behind a strange, shimmering veil. He is one of very few apparently benign Lovecraftian Great Old Ones who does not cause insanity in those who view him.

31.4.4 The Eater of Souls

In *The Illuminatus! Trilogy* by Robert Anton Wilson and Robert Shea, Yog-Sothoth is the “Eater of Souls.”

“...That the chief of these beings is referred to in the **Pnakotic Manuscripts** and the **Eltdown Shards** as **Iok Sotot**, “Eater of Souls,” suggests that it was some energy or psychic vibration of the dying victim that the **Iloigor** needed...”.^[5] “...in private, of course, they worshipped **Iok-Sotot**, who became the **Yog-Sothoth of the Necronomicon**.”.^[6]

This identification is carried forward in Grant Morrison's *Zenith* series for *2000 A.D.*.

31.5 See also

- **Cthulhu Mythos in popular culture**

31.6 Footnotes

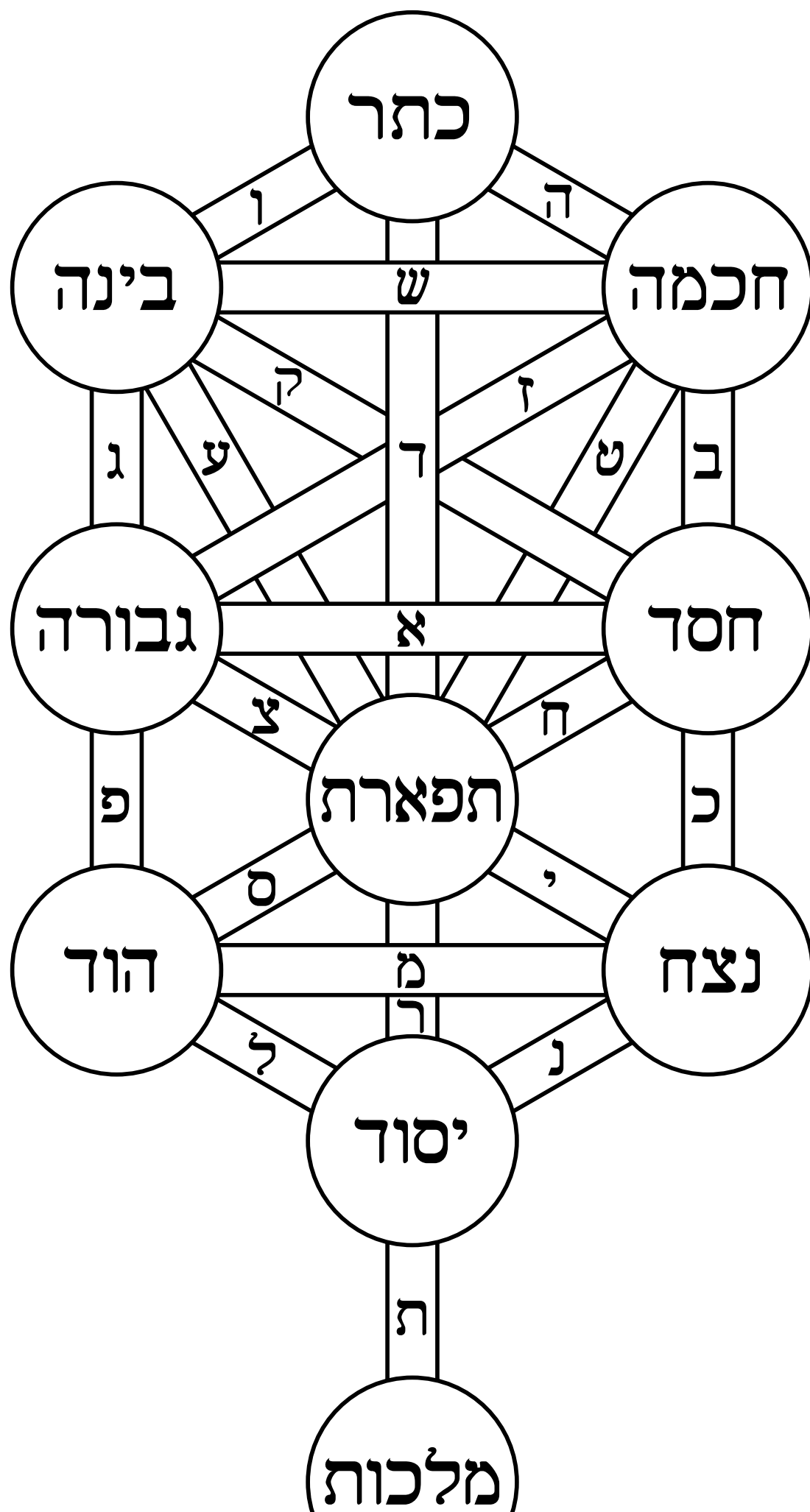
- [1] Lovecraft, H. P. (1967). *Selected Letters of H. P. Lovecraft IV (1932–1934)*. Sauk City, Wisconsin: Arkham House. “Letter 617”. ISBN 0-87054-035-1.
- [2] Petersen, Sandy and Willis, Lynn (1992). “In Rerum Supernatura”, *Call of Cthulhu*, 5th ed., Oakland, CA: Chaosium, pp. 189–92. ISBN 0-933635-86-9.
- [3] Harms, Daniel & Gonce, John Wisdom (1998). *The Necronomicon Files*. York Beach, Maine: Red Wheel/Weiser, LLC. p. 109. ISBN 1578632692.
- [4] These 'alternate' spellings are solecisms. The Arabic language definite article *al* only takes the assimilated form *at* before a word beginning in *t*. The form should be *Tawil al Umr*. For a similar error see Frank Herbert's *Dar es Balat* (were it proper Arabic it would be *Dar el Balat*) which is erroneously formed by analogy from *Dar es Salaam* in which the article *es* is assimilated to the initial /s/ of *Salaam*.
- [5] Wilson, Robert Anton and Shea, Robert. *The Eye in the Pyramid* pp.300-301
- [6] *The Eye in the Pyramid* p.127

31.7 References

- Harms, Daniel (1998). “Yog-Sothoth”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 345–7. ISBN 1-56882-119-0.
- Pearsall, Anthony B. (2005). “Yog-Sothoth”. *The Lovecraft Lexicon* (1st ed.). Tempe, AZ: New Falcon. pp. 438–40. ISBN 1-56184-129-3.
- Petersen, Sandy; Willis, Lynn; Hamblin, William (1992). “In Rerum Supernatura”. *Call of Cthulhu* (5th ed.). Oakland, CA: Chaosium. pp. 189–92. ISBN 0-933635-86-9.

31.8 External links

- *The Dunwich Horror* public domain audiobook at LibriVox



Chapter 32

Zhar (Great Old One)

Zhar (*The Twin Obscenities*) is a fictional deity in the Cthulhu Mythos. The being first appeared in the short story “The Lair of the Star-Spawn” (1932) by August Derleth and Mark Schorer.

32.1 Zhar in the mythos

Zhar is a **Great Old One** and appears as a colossal mass of tentacles. The being came from the star **Arcturus**, but now dwells beneath the buried city of Alaozar on the Plateau of Sung. It is served by a cult known as the **Tcho-Tcho's** “Brotherhood of the Star Treader.” When called upon by the proper **incantations**, Zhar can project itself **astrally** in the form of the *Tulku*. It can also **telepathically** transmit its urges to its worshippers.

Zhar is believed to be physically connected to its “twin”, Lloigor, perhaps by a long extension of tentacles. In Derleth’s classification system, both Zhar and Lloigor are *air elementals*.

32.2 Lloigor

Lloigor is another gargantuan monster that dwells beneath Alaozar with Zhar. Together, they are known as the *Twin Obscenities*. Lloigor appears as a titanic, winged mound of undulating tentacles and is also served by a **cult** known as the *Tcho-Tcho's Brotherhood of the Star Treader*. It has the power to control great winds, which it can use to snare and capture any unfortunates who chance upon it. Like Zhar, Lloigor can project its image whenever Arcturus (the star from whence it came) is in the sky.

(A race of energy beings known as the **Lloigor** shares the same name with the eponymous Great Old One; however, there appears to be no connection between the two.)

32.3 Alaozar

Alaozar is a fabled, buried city on the mysterious **Plateau of Sung** in **Burma** (Sung is also believed to be an extension of the **Plateau of Leng**). The city is said to be located on the “Isle of Stars” within the “Lake of Dread”. It is here where legends claim that beings from the stars arrived several **millennia** ago. Though the actual site has never been discovered, it is nonetheless venerated as a holy place by the Tcho-Tcho people because it is home to Zhar and Lloigor.

32.4 References

- Derleth, August (2000) [1940]. “The Sandwin Compact”. *Quest for Cthulhu*. New York, NY: Carroll & Graf. ISBN 0-7867-0752-6.
- Derleth, August; Mark Schorer (2002) [1932]. “The Lair of the Star-spawn”. In Robert M. Price (ed.). *Tales of the Lovecraft Mythos*. New York, NY: Random House. ISBN 0-345-44408-6.

- Harms, Daniel (1998). “Alaozar”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 5. ISBN 1-56882-119-0.
- Harms, Daniel (1998). “Lloigor”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 183. ISBN 1-56882-119-0.
- Harms, Daniel (1998). “Sung, Plateau of”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. p. 288. ISBN 1-56882-119-0.
- Harms, Daniel (1998). “Zhar”. *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, CA: Chaosium. pp. 356–357. ISBN 1-56882-119-0.
- Mayer, Frederick J.(originals 2008-2009). The “A Tcho 'Brotherhood of the Star Treader' Narrative” series, THE ELDRITCH DARK, “The Sanctum of Clark Ashton Smith” website.

Chapter 33

Cthulhu Mythos

The **Cthulhu Mythos** is a shared fictional universe, based on the work of American horror writer H.P. Lovecraft. The term was coined by August Derleth, a contemporary correspondent of Lovecraft's, to identify the setting and lore employed by Lovecraft and his literary successors. The name *Cthulhu* derives from a central creature in Lovecraft's literary works such as the short story "The Call of Cthulhu," first published in pulp magazine *Weird Tales* in 1928. The writer Richard L. Tierney later applied the term "Derleth Mythos" to distinguish between Lovecraft's works and Derleth's later stories.^{[1][2]} Authors of Lovecraftian horror in particular frequently use elements of the Cthulhu Mythos.^{[3]:viii-ix}

33.1 History

In his essay "H. P. Lovecraft and the Cthulhu Mythos", Robert M. Price described two stages in the development of the Cthulhu Mythos. Price called the first stage the "Cthulhu Mythos proper." This stage was formulated during Lovecraft's lifetime and was subject to his guidance. The second stage was guided by August Derleth who, in addition to publishing Lovecraft's stories after his death, attempted to categorize and expand the Mythos.^{[4]:8[5]:5}

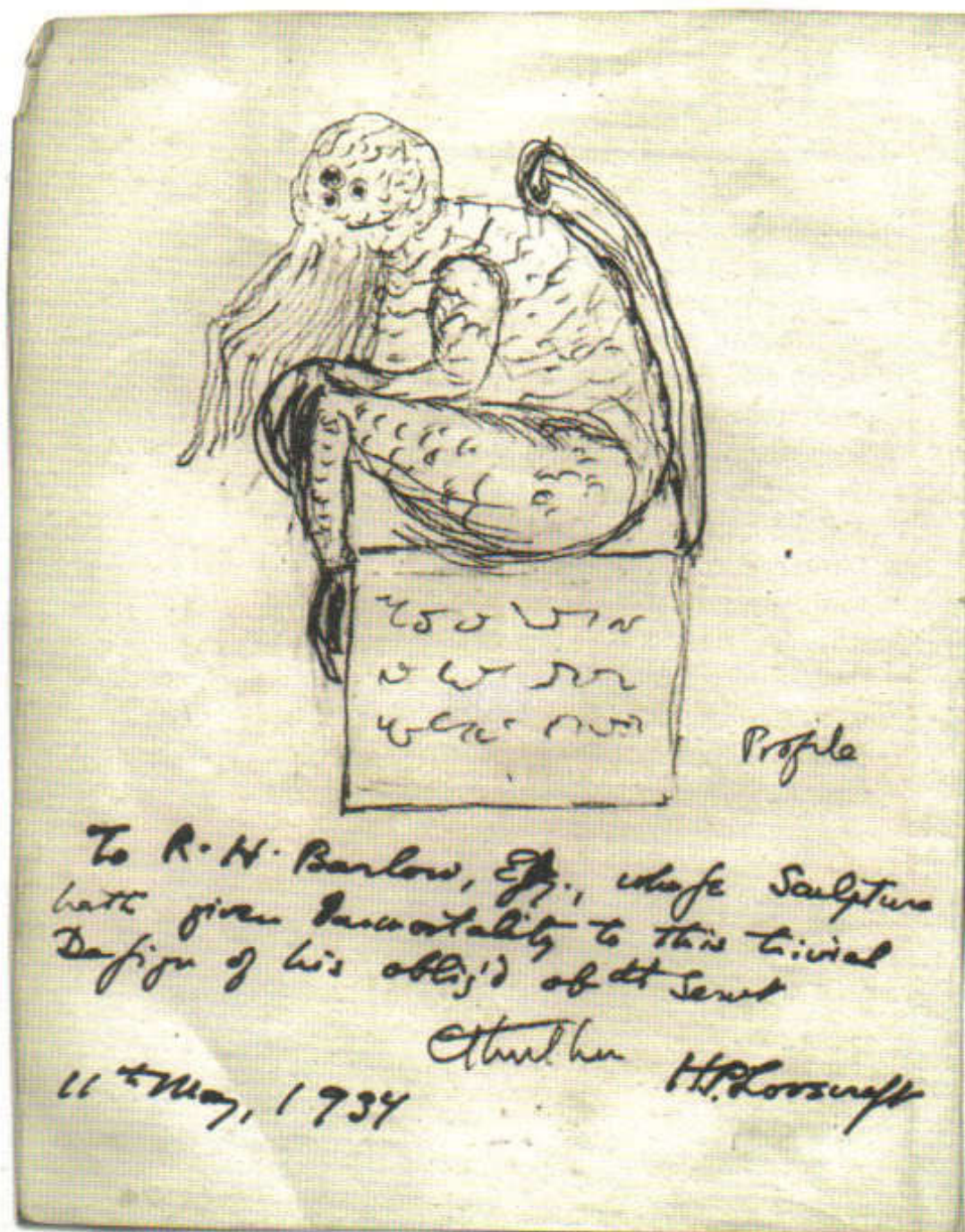
33.1.1 First stage

An ongoing theme in Lovecraft's work is the complete irrelevance of mankind in the face of the cosmic horrors that apparently exist in the universe. Lovecraft made frequent references to the "[Great Old Ones]," a loose pantheon of ancient, powerful deities from space who once ruled the Earth and have since fallen into a deathlike sleep.^{[3]:viii} While these monstrous deities have been present in almost all of Lovecraft's published work (his second short story *Dagon* is considered the start of the mythos), the first story to really expand the pantheon of Great Old Ones and its themes is *The Call of Cthulhu*, which was published in 1928. Lovecraft broke with other pulp writers of the time by having his main characters' minds deteriorate when afforded a glimpse of what exists outside their perceived reality. He emphasized the point by stating in the opening sentence of the story that "The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents."^[6]

Writer Dirk W. Mosig notes that Lovecraft was a "mechanistic materialist" who embraced the philosophy of *cosmic indifference*. Lovecraft believed in a purposeless, mechanical, and uncaring universe. Human beings, with their limited faculties, could never fully understand this universe, and the cognitive dissonance caused by this revelation lead to insanity, in his view. This perspective made no allowance for religious belief which could not be supported scientifically, with the incomprehensible, cosmic forces of his tales having as little regard for humanity as humans have for insects.^{[7][8]:22}

There have been attempts at categorizing this fictional group of beings. Phillip A. Schreffler argues that by carefully scrutinizing Lovecraft's writings, a workable framework emerges that outlines the entire "pantheon"—from the unreachable "Outer Ones" (e.g. *Azathoth*, who occupies the centre of the universe) and "Great Old Ones" (e.g. Cthulhu, imprisoned on Earth in the sunken city of *R'lyeh*) to the lesser castes (the lowly slave *shoggoths* and the *Mi-go*).^[9]

David E. Schultz, however, believes that Lovecraft never meant to create a canonical Mythos but rather intended his imaginary pantheon to merely serve as a background element.^{[10]:46, 54} Lovecraft himself humorously referred to his Mythos as "Yog Sothothery" (Dirk W Mosig coincidentally suggested the term *Yog-Sothoth Cycle of Myth* be



A sketch of *Cthulhu* drawn by Lovecraft, May 11, 1934

substituted for *Cthulhu Mythos*).^{[11][12]} At times, Lovecraft even had to remind readers that his Mythos creations were entirely fictional.^{[8]:33–34}

The view that there was no rigid structure is expounded upon by S. T. Joshi, who said “Lovecraft’s imaginary cosmogony was never a static system but rather a sort of aesthetic construct that remained ever adaptable to its creator’s developing personality and altering interests. . . . There was never a rigid system that might be posthumously appropriated. . . . The essence of the mythos lies not in a pantheon of imaginary deities nor in a cobwebby collection of forgotten tomes, but rather in a certain convincing cosmic attitude.”^[13]

Price, however, believed that Lovecraft’s writings could at least be divided into categories and identified three distinct themes: the “Dunsanian” (written a similar style as Lord Dunsany), “Arkham” (occurring in Lovecraft’s fictionalized



Cover of the pulp magazine *Weird Tales* (March 1944, vol. 37, no. 4) featuring "The Trail of Cthulhu" by August Derleth. Cover art by John Giunta.

New England setting), and “Cthulhu” (the cosmic tales) cycles.^{[5]:9} Writer Will Murray noted that while Lovecraft often used his fictional pantheon in the stories he ghostwrote for other authors, he reserved Arkham and its environs exclusively for those tales he wrote under his own name.^[14]

Although the Mythos was not formalized or acknowledged between them, Lovecraft did correspond and share story elements with other contemporary writers including Clark Ashton Smith, Robert E. Howard, Robert Bloch, Frank Belknap Long, Henry Kuttner, Henry S. Whitehead, and Fritz Leiber—a group referred to as the “Lovecraft Circle.”^{[15][16]} For example, Robert E. Howard’s character Friedrich Von Junzt reads Lovecraft’s *Necronomicon* in the short story “The Children of the Night” (1931), and in turn Lovecraft mentions Howard’s *Unaussprechlichen Kulten* in the stories “Out of the Aeons” (1935) and “The Shadow Out of Time” (1936).^{[5]:6–7} Many of Howard’s original unedited *Conan* stories also involve parts of the Cthulhu Mythos.^[17]

33.1.2 Second stage

Price denotes the second stage’s commencement with August Derleth. The principal difference between Lovecraft and Derleth being the Derleth’s use of hope and development of the idea that the Cthulhu mythos essentially represented a struggle between good and evil.^{[4]:9} Derleth is credited with creating the “Elder Gods.” He stated:

As Lovecraft conceived the deities or forces of his mythos, there were, initially, the Elder Gods . . . These Elder Gods were benign deities, representing the forces of good, and existed peacefully . . . very rarely stirring forth to intervene in the unceasing struggle between the powers of evil and the races of Earth. These powers of evil were variously known as the Great Old Ones or the Ancient Ones...
—August Derleth, “The Cthulhu Mythos”^[18]

Price believes that the basis for Derleth’s system is found in Lovecraft: “Was Derleth’s use of the rubric ‘Elder Gods’ so alien to Lovecraft’s in *At the Mountains of Madness*? Perhaps not. In fact, this very story, along with some hints from ‘The Shadow over Innsmouth’, provides the key to the origin of the ‘Derleth Mythos’. For in *At the Mountains of Madness* we find the history of a conflict between interstellar races, first among them the Elder Ones and the Cthulhu-spawn.^[19] Derleth himself believed that Lovecraft wished for other authors to actively write about the Mythos as opposed to it being a discrete plot device within Lovecraft’s own stories.^{[10]:46–7} Derleth expanded the boundaries of the Mythos by including any passing reference to another author’s story elements by Lovecraft as part of the genre. Just as Lovecraft made passing reference to Clark Ashton Smith’s *Book of Eibon*, Derleth in turn added Smith’s *Ubbo-Sathla* to the Mythos.^{[5]:9–10}

Derleth also attempted to connect the deities of the Mythos to the four elements (*air, earth, fire, and water*), creating new beings representative of certain elements in order to legitimize his system of classification.^[note 1] In applying the elemental theory to beings that function on a cosmic scale (e.g. *Yog-Sothoth*) some authors created a fifth element that they termed *aethyr*.

33.2 See also

- Cthulhu Mythos anthology
- Cthulhu Mythos biographies
- Cthulhu Mythos deities
- Cthulhu Mythos in popular culture
- Elements of the Cthulhu Mythos
- Weird fiction

33.3 Notes

- [1] Derleth created “Cthugha” as a sort of fire elemental when a fan, Francis Towner Laney, complained that he had neglected to include the element in his schema. Laney, the editor of *The Acolyte*, had categorized the Mythos in an essay that first

appeared in the Winter 1942 issue of the magazine. Impressed by the glossary, Derleth asked Laney to rewrite it for publication in the Arkham House collection *Beyond the Wall of Sleep* (1943). (Robert M. Price, “Editorial Shards”, *Crypt of Cthulhu* #32, p. 2.) Laney’s essay (“The Cthulhu Mythos”) was later republished in *Crypt of Cthulhu* #32 (1985).

33.4 References

- [1] “Cthulhu Elsewhere in Lovecraft,” *Crypt of Cthulhu* #9
- [2] Schweitzer, Darrell (2001). *Discovering H. P. Lovecraft* (Revised ed.). Holicong, Pennsylvania: Wildside Press. p. 52. ISBN 9781587154713.
- [3] Harms, Daniel (1998). *The Encyclopedia Cthulhiana* (2nd ed.). Oakland, California: Chaosium, Inc. ISBN 9781568821191.
- [4] Lovecraft, H.P.; Bloch, Robert (1987). *The Best of H. P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre* (1st ed.). New York: Ballantine Pub. Group. ISBN 0345350804.
- [5] Price, Robert M. (1990). *H. P. Lovecraft and the Cthulhu Mythos*. Mercer Island, Washington: Starmont House. ISBN 1557421528.
- [6] Lovecraft, H.P. (2014). *The Call of Cthulhu*. Lanham: Start Publishing LLC. ISBN 1609772695.
- [7] Mosig, Yozan Dirk W. “Lovecraft: The Dissonance Factor in imaginary Literature” (1979).
- [8] Mariconda, Steven J. (1995). *On the Emergence of “Cthulhu” & Other Observations*. West Warwick, Rhode Island: Necronomicon Press. ISBN 9780940884816.
- [9] Shreffler, Philip A. (1977). *The H. P. Lovecraft Companion*. Westport, Connecticut: Greenwood Press. pp. 156–157. ISBN 9780837194820.
- [10] Connors, Scott (2002). *A Century Less a Dream: Selected Criticism on H. P. Lovecraft* (1st ed.). Holikong, Pennsylvania: Wildside Press. ISBN 9781587152153.
- [11] Mosig, Yōzan Dirk W. (1997). *Mosig at Last: A Psychologist looks at H. P. Lovecraft* (1st ed.). West Warwick, Rhode Island: Necronomicon Press. p. 28. ISBN 9780940884908.
- [12] “Yog-Sothothery”. Timpratt.org. Retrieved 2012-11-28.
- [13] Joshi, S.T. (1995). *Miscellaneous Writings* (1st ed.). Sauk City, Wisconsin: Arkham House Publishers. pp. 165–166. ISBN 9780870541681.
- [14] Van Hise, James (1999). *The Fantastic Worlds of H. P. Lovecraft* (1st ed.). Yucca Valley, California: James Van Hise. pp. 105, 107.
- [15] Joshi, S. T. (1980). *H. P. Lovecraft: Four Decades of Criticism*. Athens, Ohio: Ohio University Press. ISBN 9780821405772.
- [16] Schweitzer, Darrell (1996). *Discovering Classic Fantasy Fiction: Essays on the Antecedents of Fantastic Literature*. Gillette, New Jersey: Wildside Press. ISBN 9781587150043.
- [17] Howard, Robert E.; Schultz, Mark (2003). *The Coming of Conan the Cimmerian* (1st ed.). New York: Del Rey/Ballantine Books. p. 436. ISBN 0345461517.
- [18] Derleth, August (1997). *The Cthulhu Mythos*. New York: Barnes & Noble Books. p. vii. ISBN 0760702535.
- [19] “Lovecraft-Derleth Connection”. Crypt-of-cthulhu.com. Retrieved 2012-11-28.

33.5 Further reading

- Bloch, Robert. *Strange Eons*. Whispers Press.
- Burleson, Donald R. (1979). “The Lovecraft Mythos”. In Frank N. Magill (ed.). *Survey of Science Fiction Literature* (Vol. 3 ed.). Englewood Cliffs, NJ: Salem Press. pp. 1284–8. ISBN 978-0-89356-197-0.
- Jens (ed.), Tina (1999). *Cthulhu and the Coeds: Kids and Squids*. Chicago, Illinois: Twilight Tales.
- Joshi, S. T. (1982). *H. P. Lovecraft* (1st ed.). Mercer Island, WA: Starmont House. ISBN 978-0-916732-36-3.

- Lovecraft, Howard P. (1999) [1928]. “The Call of Cthulhu”. In S. T. Joshi (ed.). *The Call of Cthulhu and Other Weird Stories*. London, UK; New York, NY: Penguin Books.
- Price, Robert M. (1996). “Introduction”. In Robert M. Price (ed.). *The New Lovecraft Circle*. New York, NY: Random House, Inc. ISBN 978-0-345-44406-6.
- Price, Robert M. (1991). “Lovecraft’s ‘Artificial Mythology’”. In David E. Schultz and S. T. Joshi (ed.). *An Epicure in the Terrible: a centennial anthology of essays in honor of H. P. Lovecraft*. Rutherford, NJ and Cranbury, NJ: Fairleigh Dickinson University Press and Associated University Presses. ISBN 978-0-8386-3415-8.
- Turner, James (1998). “Iä! Iä! Cthulhu Fhtagn!”. *Tales of the Cthulhu Mythos* (1st ed.). Random House. ISBN 978-0-345-42204-0.
- Thomas, Frank Walter (2005). *Watchers of the Light*, (1st printing ed.). Lake Forest Park, WA: Lake Forest Park Books. ISBN 978-0-9774464-0-7.
- August, Derleth (Lammas 1996) [1937]. “H. P. Lovecraft—Outsider”. *Crypt of Cthulhu*. **15** (3). Check date values in: `|date= (help)` Robert M. Price (ed.), West Warwick, RI: Necronomicon Press. Original publication: Derleth (June 1937). “H. P. Lovecraft—Outsider”. *River*. **1** (3).
- Dziemianowicz, Stefan (Eastertide 1992). “Divers Hands”. *Crypt of Cthulhu*. **11** (2). Check date values in: `|date= (help)` Robert M. Price (ed.), West Warwick, RI: Necronomicon Press.
- Dziemianowicz, Stefan. “The Cthulhu Mythos: Chronicle of a Controversy”. In The Lovecraft Society of New England (ed) *Necronomicon: The Cthulhu Mythos Convention 1993* (convention book). Boston, MA: NecronomiCon, 1993, pp. 25–31
- Carter, Lin (1972). *Lovecraft: A Look Behind the Cthulhu Mythos*. New York, NY: Ballantine Books. ISBN 0-345-02427-3.

33.6 External links

- Lovecraft Archive
- Joshi, S. T. “H. P. Lovecraft”. *The Scriptorium*. Retrieved July 20, 2005.
- The Virtual World of H. P. Lovecraft a mapping of Lovecraft’s imaginary version of New England
- Lovecraft: Fear of the Unknown - full documentary at Snagfilms company Youtube channel

Chapter 34

H. P. Lovecraft

This article is about the author. For the rock group, see [H. P. Lovecraft \(band\)](#).

Howard Phillips Lovecraft (/ˈlʌvkræft, -ˌkrɑːft/^[1] August 20, 1890 – March 15, 1937) was an American author who achieved posthumous fame through his influential works of [horror fiction](#). He was virtually unknown and published only in [pulp magazines](#) before he died in poverty, but he is now regarded as one of the most significant 20th-century authors in his genre. Lovecraft was born in [Providence, Rhode Island](#), where he spent most of his life. Among his most celebrated tales are "[The Call of Cthulhu](#)" and "[The Shadow over Innsmouth](#)", both canonical to the *Cthulhu Mythos*. Lovecraft was never able to support himself from earnings as author and editor. He saw commercial success increasingly elude him in this latter period, partly because he lacked the confidence and drive to promote himself. He subsisted in progressively strained circumstances in his last years; an inheritance was completely spent by the time that he died at age 46.^[2]

34.1 Early life

34.1.1 Family

Lovecraft was born on August 20, 1890 in his family home at 194 (later 456) [Angell Street](#) in [Providence, Rhode Island](#)^[3] (the house was demolished in 1961). He was the only child of Winfield Scott Lovecraft (1853–1898), a traveling salesman of jewelry and [precious metals](#), and Sarah Susan Phillips Lovecraft (1857–1921), who could trace her ancestry to the [Massachusetts Bay Colony](#) in 1631.^[4] Both of his parents were of entirely [English ancestry](#), and most of his ancestors had been in [New England](#) since the colonial period. His great-grandfather Joseph Lovecraft Jr. emigrated to [Rochester, New York](#) from [Devon, England](#) in 1831.^{[5][6]} Lovecraft's father became acutely [psychotic](#) in 1893, when Lovecraft was three, and he was placed in the Providence psychiatric institution of [Butler Hospital](#), where he remained until his death in 1898.^[3] Lovecraft maintained throughout his life that his father died in a condition of paralysis brought on by "nervous exhaustion." It has been suggested that his father's mental illness may have been caused by [syphilis](#), but neither Lovecraft nor his mother (who also died in Butler Hospital) seem to have shown signs of being infected with the disease.^[7]

After his father's hospitalization, Lovecraft was raised by his mother, his maternal aunts Lillian Delora Phillips and Annie Emeline Phillips, and his maternal grandfather [Whipple Van Buren Phillips](#), an American businessman. All five resided together in the family home. Lovecraft was a [prodigy](#), reciting poetry at the age of three and writing complete poems by six. His grandfather encouraged his reading, providing him with classics such as *One Thousand and One Nights*, Thomas Bulfinch's *Age of Fable*, and children's versions of the *Iliad* and the *Odyssey*. His grandfather also stirred the boy's interest in the weird by telling him his own original tales of [gothic horror](#).^[8]

34.1.2 Upbringing

Lovecraft was frequently ill as a child, and he barely attended school until he was eight years old because of his sickly condition, and was withdrawn after a year. He read voraciously during this period and became especially enamored of chemistry and astronomy.^[9] He produced several [hctographed](#) publications with a limited circulation, beginning



Lovecraft c. nine years old

in 1899 with *The Scientific Gazette*. Four years later, he returned to public school at **Hope High School**.^[10] Beginning in his early life, Lovecraft is believed to have suffered from **sleep paralysis**, a form of **parasomnia**; he believed himself

to be assaulted at night by horrific "night gaunts".^[9] Much of his later work is thought to have been directly inspired by these terrors. (Indeed, "Night Gaunts" became the subject of a poem of the same name, in which they were personified as devil-like creatures without faces.)

His grandfather's death in 1904 greatly affected Lovecraft's life. Mismanagement of his estate left his family in a poor financial situation, and they were forced to move into much smaller accommodations at 598^[11] (now a duplex at 598–600) Angell Street. He is said to have suffered in 1908, prior to his high school graduation, what he later described as a "nervous breakdown", and consequently never received his high school diploma.^[12] S. T. Joshi suggests in his biography of Lovecraft that a primary cause for this breakdown was his difficulty in higher mathematics, a subject that he needed to master to become a professional astronomer.^[13]

34.2 Adulthood

34.2.1 Reclusion

The adult Lovecraft was gaunt with dark eyes set in a very pale face (he rarely went out before nightfall).^[14] For five years after leaving school, he lived an isolated existence with his mother,^[15] primarily writing poetry without seeking employment or new social contacts. This changed in 1913 when he wrote a letter to the pulp magazine *Argosy* complaining about the insipidness of the love stories in the publication by writer Fred Jackson.^[16] The ensuing debate in the magazine's letters column caught the eye of Edward F. Daas, president of the United Amateur Press Association (UAPA), who invited Lovecraft to join the organization in 1914.^[15]

In April 1917, Lovecraft tried to join the *National Guard* but did not pass the physical examination.^[17]

34.2.2 Writing

The UAPA reinvigorated Lovecraft and incited him to contribute many poems and essays; in 1916, his first published story, *The Alchemist*, appeared in the *United Amateur Press Association*. The earliest commercially published work came in 1922, when he was thirty-one. By this time he had begun to build what became a huge network of correspondents. His lengthy and frequent missives would make him one of the great letter writers of the century. Among his correspondents were Robert Bloch (*Psycho*), Clark Ashton Smith, and Robert E. Howard (*Conan the Barbarian* series). Many former aspiring authors later paid tribute to his mentoring and encouragement through the correspondence.^[14]

His oeuvre is sometimes seen as consisting of three periods: an early Edgar Allan Poe influence; followed by a Lord Dunsany-inspired Dream Cycle; and finally the *Cthulhu Mythos* stories. However, many distinctive ideas and entities present in the third period were introduced in the earlier works, such as the 1917 story "Dagon", and the threefold classification is partly overlapping.^[18]

34.2.3 Death of mother

In 1919, after suffering from hysteria and depression for a long period of time, Lovecraft's mother was committed to Butler Hospital - the mental institution where her husband had died.^[19] Nevertheless, she wrote frequent letters to Lovecraft, and they remained close until her death on May 24, 1921, the result of complications from gallbladder surgery.^[15]

34.2.4 Marriage and New York

A few days after his mother's death, Lovecraft attended a convention of amateur journalists in Boston, Massachusetts, where he met and became friendly with Sonia Greene, a widow and owner of a successful hat shop and seven years his senior. Lovecraft's aunts disapproved of the relationship. Lovecraft and Greene married on March 3, 1924, and relocated to her Brooklyn apartment at 793 Flatbush Avenue;^[20] she thought he needed to get out of Providence in order to flourish and was willing to support him financially.^[21] Greene, who had been married before, later said Lovecraft had performed satisfactorily as a lover, though she had to take the initiative in all aspects of the relationship.^[21] She attributed Lovecraft's passive nature to a stultifying upbringing by his mother.^[21] Lovecraft's weight increased to 90 kg (200 lb) on his wife's home cooking.^[21]

He was enthralled by New York, and, in what was informally dubbed the **Kalem Club**, he acquired a group of encouraging intellectual and literary friends who urged him to submit stories to *Weird Tales*; editor **Edwin Baird** accepted many otherworldly 'Dream Cycle' Lovecraft stories for the ailing publication, though they were heavily criticized by a section of the readership.^{[22][23]} Established informally some years before Lovecraft lived in New York, the core Kalem Club members were boys' adventure novelist **Henry Everett McNeil**; the lawyer and anarchist writer **James Ferdinand Morton, Jr.**; and the poet Reinhardt Kleiner.

On New Year's Day of 1925, Sonia moved to Cleveland for a job opportunity, and Lovecraft left Flatbush for a small first-floor apartment on 169 Clinton Street "at the edge of **Red Hook**," a location which came to discomfort him greatly.^[20] Later that year the Kalem Club's four regular attendees were joined by Lovecraft along with his protégé **Frank Belknap Long**, bookseller George Willard Kirk, and Lovecraft's close friend **Samuel Loveman**. Loveman was Jewish, but was unaware of Lovecraft's **nativist** attitudes. Conversely, it has been suggested that Lovecraft, who disliked mention of sexual matters, was unaware that Loveman and some of his other friends were homosexual.^[24]

34.2.5 Financial difficulties

Not long after the marriage, Greene lost her business and her assets disappeared in a bank failure; she also became ill. Lovecraft made efforts to support his wife through regular jobs, but his lack of previous work experience meant he lacked proven marketable skills. After a few unsuccessful spells as a low level clerk, his job-seeking became desultory. The publisher of *Weird Tales* attempted to put the loss-making magazine on a business footing and offered the job of editor to Lovecraft, who declined, citing his reluctance to relocate to Chicago; "think of the tragedy of such a move for an aged antiquarian," the 34-year-old writer declared. Baird was replaced with **Farnsworth Wright**, whose writing Lovecraft had criticized. Lovecraft's submissions were often rejected by Wright. (This may have been partially due to censorship guidelines imposed in the aftermath of a *Weird Tales* story that hinted at necrophilia, although after Lovecraft's death Wright accepted many of the stories he had originally rejected.)^{[22][23]}

34.2.6 Brooklyn

Greene, moving where the work was, relocated to Cincinnati, and then to Cleveland; her employment required constant travel. Added to the daunting reality of failure in a city with a large immigrant population, Lovecraft's single room apartment at 169 Clinton Street in **Brooklyn Heights**, not far from the working class waterfront neighborhood **Red Hook**, was burgled, leaving him with only the clothes he was wearing. In August 1925 he wrote "**The Horror at Red Hook**" and "**He**", in the latter of which the narrator says "My coming to New York had been a mistake; for whereas I had looked for poignant wonder and inspiration... I had found instead only a sense of horror and oppression which threatened to master, paralyze, and annihilate me". It was at around this time he wrote the outline for "**The Call of Cthulhu**" with its theme of the insignificance of all humanity. In the bibliographical study *H. P. Lovecraft: Against the World, Against Life*, **Michel Houellebecq** suggested that the misfortunes fed Lovecraft's central motivation as a writer, which he said was racial resentment.^[25] With a weekly allowance Greene sent, Lovecraft moved to a working class area of **Brooklyn Heights** where he subsisted in a tiny apartment. He had lost 40 pounds (18 kg) of bodyweight by 1926, when he left for Providence.^{[25][26]}

34.2.7 Return to Providence

Back in Providence, Lovecraft lived in a "spacious brown **Victorian** wooden house" at 10 Barnes Street until 1933.^[27] The same address is given as the home of Dr. Willett in Lovecraft's *The Case of Charles Dexter Ward*. The period beginning after his return to Providence—the last decade of his life—was Lovecraft's most prolific; in that time he produced short stories, as well as his longest work of fiction *The Case of Charles Dexter Ward* and *At the Mountains of Madness*. He frequently revised work for other authors and did a large amount of **ghost-writing**, including "**The Mound**", "**Winged Death**", "**The Diary of Alonzo Tyler**". Client **Harry Houdini** was laudatory, and attempted to help Lovecraft by introducing him to the head of a newspaper syndicate. Plans for a further project were ended by Houdini's death.^[28]

Although he was able to combine his distinctive style (allusive and amorphous description by horrified though passive narrators) with the kind of stock content and action that the editor of *Weird Tales* wanted—Wright paid handsomely to snap up "**The Dunwich Horror**" which proved very popular with readers—Lovecraft increasingly produced work that brought him no remuneration. Affecting a calm indifference to the reception of his works, Lovecraft was in reality extremely sensitive to criticism and easily precipitated into withdrawal. He was known to give up trying to sell a story

after it had been once rejected. Sometimes, as with *The Shadow Over Innsmouth* (which included a rousing chase that supplied action) he wrote a story that might have been commercially viable, but did not try to sell it. Lovecraft even ignored interested publishers. He failed to reply when one inquired about any novel Lovecraft might have ready: although he had completed such a work, *The Case of Charles Dexter Ward*, it was never typed up.^[29]

A few years after Lovecraft had moved to Providence he and his wife Sonia Greene, having been living separately for so long, agreed to an amicable divorce. Greene moved to California in 1933 and remarried in 1936, unaware that Lovecraft, despite his assurances to the contrary, had never officially signed the final decree.^[30]

34.2.8 Last years

Throughout his life, selling stories and paid literary work for others did not provide enough to cover Lovecraft's basic expenses. He lived frugally, subsisting on an inheritance that was nearly depleted by the time of his last years. He sometimes went without food to afford the cost of mailing letters.^[14] Eventually, he was forced to move to meager lodgings with his surviving aunt. He was also deeply affected by the suicide of his correspondent **Robert E. Howard**. In early 1937, Lovecraft was diagnosed with **cancer of the small intestine**^[31] and suffered from **malnutrition** as a result. He lived in constant pain until his death on March 15, 1937 in Providence.

In accordance with his lifelong scientific curiosity, he kept a diary of his illness until close to the moment of his death.

Lovecraft was listed along with his parents on the Phillips family monument (41°51'14"N 71°22'52"W / 41.8540176°N 71.3810921°W). In 1977, fans erected a headstone in **Swan Point Cemetery** on which they inscribed his name, the dates of his birth and death, and the phrase "I AM PROVIDENCE", a line from one of his personal letters.^[32]

Groups of enthusiasts annually observe the anniversaries of Lovecraft's death at **Ladd Observatory** and of his birth at his grave site. In July 2013, the Providence City Council designated "H. P. Lovecraft Memorial Square" and installed a commemorative sign at the intersection of Angell and Prospect streets, near the author's former residences.^[33]

34.3 Appreciation

34.3.1 Within genre

According to **Joyce Carol Oates**, Lovecraft (and **Edgar Allan Poe** in the 19th century) has exerted "an incalculable influence on succeeding generations of writers of horror fiction".^[34] Horror, fantasy, and science fiction author **Stephen King** called Lovecraft "the twentieth century's greatest practitioner of the classic horror tale."^{[35][36]} King has made it clear in his semi-autobiographical non-fiction book *Danse Macabre* that Lovecraft was responsible for his own fascination with horror and the macabre and was the largest figure to influence his fiction writing.^[37]

34.3.2 Literary

Early efforts to revise an established literary view of Lovecraft as an author of 'pulp' were resisted by some eminent critics; in 1945 **Edmund Wilson** expressed the opinion that "the only real horror in most of these fictions is the horror of bad taste and bad art". But "Mystery and Adventure" columnist **Will Cuppy** of the *New York Herald Tribune* recommended to readers a volume of Lovecraft's stories, asserting that "the literature of horror and macabre fantasy belongs with mystery in its broader sense."^[38] In 1962 **Colin Wilson**, in his survey of anti-realist trends in fiction *The Strength to Dream*, cited Lovecraft as one of the pioneers of the "assault on rationality" and included him with **M R James**, **H G Wells**, **Aldous Huxley**, **Tolkien** and others as one of the builders of mythicised realities over against the failing project of literary realism. Subsequently Lovecraft began to acquire the status of a cult writer in the **counterculture** of the 1960s and reprints of his work proliferated. In 2005 the status of classic American writer conferred by a **Library of America** edition was accorded to Lovecraft with the publication of *Tales*, a collection of his weird fiction stories.^[39]

34.3.3 Philosophical

Philosopher **Graham Harman**, seeing Lovecraft as having a unique—though implicit—anti-reductionalist ontology, says "No other writer is so perplexed by the gap between objects and the power of language to describe them, or between objects and the qualities they possess."^[40] Harman said of leading figures at the initial **speculative realism**

conference (which included philosophers **Quentin Meillassoux**, **Ray Brassier**, and **Iain Hamilton Grant**) that, though they shared no philosophical heroes, all were enthusiastic readers of Lovecraft.^[41] According to scholar S. T. Joshi: “There is never an entity in Lovecraft that is not in some fashion material”.^[42]

34.4 Themes

Several themes recur in Lovecraft’s stories:

34.4.1 Forbidden knowledge

Forbidden, dark, esoterically veiled knowledge is a central theme in many of Lovecraft’s works.^[44] Many of his characters are driven by curiosity or scientific endeavor, and in many of his stories the knowledge they uncover proves **Promethean** in nature, either filling the seeker with regret for what they have learned, destroying them psychologically, or completely destroying the person who holds the knowledge.^{[44][45][46][47][48][49]}

Some critics argue that this theme is a reflection of Lovecraft’s contempt of the world around him, causing him to search inwardly for knowledge and inspiration.^[50]

34.4.2 Non-human influences on humanity

The beings of Lovecraft’s **mythos** often have human servants; **Cthulhu**, for instance, is worshiped under various names by **cults**^[51] among both the **Greenlandic Inuit** and **voodoo circles of Louisiana**, and in many other parts of the world.

These worshippers served a useful narrative purpose for Lovecraft. Many beings of the Mythos were too powerful to be defeated by human opponents, and so horrific that direct knowledge of them meant insanity for the victim. When dealing with such beings, Lovecraft needed a way to provide **exposition** and build tension without bringing the story to a premature end. Human followers gave him a way to reveal information about their “gods” in a diluted form, and also made it possible for his protagonists to win paltry victories. Lovecraft, like his contemporaries, envisioned “savages” as closer to supernatural knowledge unknown to civilized man.

34.4.3 Inherited guilt

Another recurring theme in Lovecraft’s stories is the idea that descendants in a bloodline can never escape the stain of crimes committed by their forebears, at least if the crimes are atrocious enough. Descendants may be very far removed, both in place and in time (and, indeed, in **culpability**), from the act itself, and yet, they may be haunted by the revenant past, e.g. “**The Rats in the Walls**”, “**The Lurking Fear**”, “**Arthur Jermyn**”, “**The Alchemist**”, “**The Shadow Over Innsmouth**”, “**The Doom that Came to Sarnath**” and “**The Case of Charles Dexter Ward**”.

34.4.4 Fate

Often in Lovecraft’s works the protagonist is not in control of his own actions, or finds it impossible to change course. Many of his characters would be free from danger if they simply managed to run away; however, this possibility either never arises or is somehow curtailed by some outside force, such as in “**The Colour Out of Space**” and “**The Dreams in the Witch House**”. Often his characters are subject to a compulsive influence from powerful malevolent or indifferent beings. As with the inevitability of one’s ancestry, eventually even running away, or death itself, provides no safety (“**The Thing on the Doorstep**”, “**The Outsider**”, *The Case of Charles Dexter Ward*, etc.). In some cases, this doom is manifest in the entirety of humanity, and no escape is possible (“**The Shadow Out of Time**”).

34.4.5 Civilization under threat

Lovecraft was familiar with the work of the German conservative-revolutionary theorist **Oswald Spengler**, whose pessimistic thesis of the decadence of the modern West formed a crucial element in Lovecraft’s overall anti-modern worldview. Spenglerian imagery of cyclical decay is present in particular in *At the Mountains of Madness*. S. T. Joshi,

in *H. P. Lovecraft: The Decline of the West*, places Spengler at the center of his discussion of Lovecraft's political and philosophical ideas.^[52]

Lovecraft wrote to Clark Ashton Smith in 1927: "It is my belief, and was so long before Spengler put his seal of scholarly proof on it, that our mechanical and industrial age is one of frank **decadence**".^[53] Lovecraft was also acquainted with the writings of another German philosopher of decadence: **Friedrich Nietzsche**.^[54]

Lovecraft frequently dealt with the idea of **civilization** struggling against dark, primitive barbarism. In some stories this struggle is at an individual level; many of his **protagonists** are cultured, highly educated men who are gradually corrupted by some obscure and feared influence.

In such stories, the **curse** is often a hereditary one, either because of interbreeding with non-humans (e.g., "**Facts Concerning the Late Arthur Jermyn and His Family**" (1920), "**The Shadow over Innsmouth**" (1931)) or through direct magical influence (*The Case of Charles Dexter Ward*). Physical and mental degradation often come together; this theme of 'tainted blood' may represent concerns relating to Lovecraft's own family history, particularly the death of his father due to what Lovecraft must have suspected to be a **syphilitic** disorder.

In other tales, an entire society is threatened by barbarism. Sometimes the barbarism comes as an external threat, with a civilized race destroyed in war (e.g., "**Polaris**"). Sometimes, an isolated pocket of humanity falls into decadence and **atavism** of its own accord (e.g., "**The Lurking Fear**"). But most often, such stories involve a civilized culture being gradually undermined by a malevolent underclass influenced by inhuman forces.

It is likely that the "**roaring twenties**" left Lovecraft disillusioned as he was still obscure and struggling with the basic necessities of daily life, combined with seeing non-Western European immigrants in New York City.

34.4.6 Race, ethnicity, and class

Race is the most controversial aspect of Lovecraft's legacy, expressed in many disparaging remarks against the various non-Anglo-Saxon **rac**es and cultures in his work. As he grew older, his original Anglo-Saxon racial worldview softened into a classism or elitism which regarded the superior race to include all those self-ennobled through high culture. From the start, Lovecraft did not hold all **white people** in uniform high regard, but rather esteemed the English people and those of English descent.^[lower-alpha 1] He praised non-**WASP** groups such as Hispanics and Jews; however his private writings on groups such as Irish Catholics, German immigrants and African-Americans were consistently negative.^{[58][59]} In an early doggerel poem, the 1912 *On the Creation of Niggers*, Lovecraft describes Africans not as human but "beasts..in semi-human figure...filled with vice...". While his racist perspective is undeniable, many critics argue this is irrelevant to the compelling mythos of his philosophical worlds.^{[31][57]} In his early published essays, private letters and personal utterances, he argued for a strong **color line** to preserve race and culture.^[lower-alpha 2] He made these arguments by direct disparagement of various races in his journalism and letters,^[lower-alpha 3] and perhaps allegorically in his fiction concerning non-human races.^[lower-alpha 4] Some have interpreted his racial attitude as being more **cultural** than brutally biological: Lovecraft showed sympathy to those who adopted Western culture, even to the extent of marrying a Jewish woman whom he viewed as "well assimilated."^[lower-alpha 5] While Lovecraft's racial attitude has been seen as directly influenced by the society of his day, especially the New England society he grew up in,^[lower-alpha 6] his racism appeared stronger than the general popular viewpoint.^{[57][62]} Some researchers also note that his racial views failed to change with those of American society.^{[31][55]}

34.4.7 Risks of a scientific era

At the turn of the 20th century, humanity's increased reliance upon science was both opening new worlds and solidifying understanding of ours. Lovecraft portrays this potential for a growing gap of man's understanding of the universe as a potential for horror. Most notably in "The Colour Out of Space", where the inability of science to comprehend a contaminated meteorite leads to horror.

In a letter to **James F. Morton** in 1923, Lovecraft specifically pointed to **Einstein's theory on relativity** as throwing the world into chaos and making the cosmos a jest; in a letter to Woodburn Harris in 1929, he speculated that technological comforts risk the collapse of science. Indeed, at a time when men viewed science as limitless and powerful, Lovecraft imagined alternative potential and fearful outcomes. In "The Call of Cthulhu", Lovecraft's characters encounter architecture which is "abnormal, non-Euclidean, and loathsomely redolent of spheres and dimensions apart from ours".^[65] **Non-Euclidean geometry** is the mathematical language and background of Einstein's **general theory of relativity**, and Lovecraft references it repeatedly in exploring alien **archaeology**.

34.4.8 Religion

Lovecraft's works are ruled by several distinct pantheons of deities (actually aliens worshiped as such by humans) who are either indifferent or actively hostile to humanity. Lovecraft's actual philosophy has been termed "cosmic indifference" and this is expressed in his fiction.^[66] Several of Lovecraft's stories of the Old Ones (alien beings of the Cthulhu Mythos) propose alternate mythic human origins in contrast to those found in the creation stories of existing religions, expanding on a natural world view. For instance, in Lovecraft's "*At the Mountains of Madness*" it is proposed that humankind was actually created as a slave race by the Old Ones, and that life on Earth as we know it evolved from scientific experiments abandoned by the Elder Things. Protagonist characters in Lovecraft are usually educated men, citing scientific and rationalist evidence to support their non-faith. "*Herbert West – Reanimator*" reflects on the atheism common in academic circles. In "*The Silver Key*", the character Randolph Carter loses the ability to dream and seeks solace in religion, specifically Congregationalism, but does not find it and ultimately loses faith.

Lovecraft himself adopted the stance of atheism early in life. In 1932, he wrote in a letter to Robert E. Howard: "All I say is that I think it is damned unlikely that anything like a central cosmic will, a spirit world, or an eternal survival of personality exist. They are the most preposterous and unjustified of all the guesses which can be made about the universe, and I am not enough of a hairsplitter to pretend that I don't regard them as arrant and negligible moonshine. In theory, I am an agnostic, but pending the appearance of radical evidence I must be classed, practically and provisionally, as an atheist."^[67]

34.4.9 Superstition

In 1926, famed magician and escapist Harry Houdini asked Lovecraft to ghostwrite a treatise exploring the topic of superstition. Houdini's unexpected death later that year halted the project, but *The Cancer of Superstition* was partially completed by Lovecraft along with collaborator C. M. Eddy, Jr. A previously unknown manuscript of the work was discovered in 2016 in a collection owned by a magic shop. The book states "all superstitious beliefs are relics of a common 'prehistoric ignorance' in humans," and goes on to explore various superstitious beliefs in different cultures and times.^[68]

34.5 Influences on Lovecraft

Some of Lovecraft's work was inspired by his own nightmares.^[69] His interest started from his childhood days when his grandfather would tell him Gothic horror stories.

Lovecraft's most significant literary influence was Edgar Allan Poe. He had a British writing style due to his love of British literature. Like Lovecraft, Poe's work was out of step with the prevailing literary trends of his era. Both authors created distinctive, singular worlds of fantasy and employed archaisms in their writings. This influence can be found in such works as his novella *The Shadow Over Innsmouth*^[70] where Lovecraft references Poe's story *The Imp of the Perverse* by name in Chapter 3, and in his poem "Nemesis", where the "... ghoul-guarded gateways of slumber"^[71] suggest the "... ghoul-haunted woodland of Weir"^[72] found in Poe's "Ulalume". A direct quote from the poem and a reference to Poe's only novel *The Narrative of Arthur Gordon Pym of Nantucket* is alluded to in Lovecraft's magnum opus *At the Mountains of Madness*.^[73] Both authors shared many biographical similarities as well, such as the loss of their fathers at young ages and an early interest in poetry.

He was influenced by Arthur Machen's^[74] carefully constructed tales concerning the survival of ancient evil into modern times in an otherwise realistic world and his beliefs in hidden mysteries which lay behind reality. Lovecraft was also influenced by authors such as Oswald Spengler and Robert W. Chambers. Chambers was the writer of *The King in Yellow*, of whom Lovecraft wrote in a letter to Clark Ashton Smith: "Chambers is like Rupert Hughes and a few other fallen Titans – equipped with the right brains and education but wholly out of the habit of using them". Lovecraft's discovery of the stories of Lord Dunsany,^[75] with their pantheon of mighty gods existing in dreamlike outer realms, moved his writing in a new direction, resulting in a series of imitative fantasies in a "Dreamlands" setting.

Lovecraft also cited Algernon Blackwood as an influence, quoting *The Centaur* in the head paragraph of "*The Call of Cthulhu*". He declared Blackwood's story "*The Willows*" to be the single best piece of weird fiction ever written.^[76]

Another inspiration came from a completely different source: scientific progress in biology, astronomy,^[77] geology, and physics.^[78] His study of science contributed to Lovecraft's view of the human race as insignificant, powerless,

and doomed in a **materialistic** and **mechanistic** universe. Lovecraft was a keen amateur astronomer from his youth, often visiting the **Ladd Observatory** in Providence, and penning numerous astronomical articles for local newspapers. His astronomical telescope is now housed in the rooms of the **August Derleth Society**.

Lovecraft's materialist views led him to espouse his philosophical views through his fiction; these philosophical views came to be called **cosmicism**. Cosmicism took on a dark tone with his creation of what is today often called the Cthulhu Mythos, a pantheon of alien extra-dimensional deities and horrors which predate humanity, and which are hinted at in eons-old myths and legends. The term "Cthulhu Mythos" was coined by Lovecraft's correspondent and fellow author, August Derleth, after Lovecraft's death; Lovecraft jocularly referred to his artificial mythology as "Yog-Sothothery".

Lovecraft considered himself a man best suited to the early 18th century. His writing style, especially in his many letters, owes much to **Augustan** British writers of the **Enlightenment** like **Joseph Addison** and **Jonathan Swift**.

Among the books found in his library (as evidenced in *Lovecraft's Library* by S. T. Joshi) was *The Seven Who Were Hanged* by **Leonid Andrejev** and *A Strange Manuscript Found in a Copper Cylinder* by **James De Mille**.

Lovecraft's style has often been criticized by unsympathetic critics,^[74] yet scholars such as S. T. Joshi have shown that Lovecraft consciously utilized a variety of literary devices to form a unique style of his own – these include conscious **archaism**, prose-poetic techniques combined with essay-form techniques, **alliteration**, **anaphora**, **crescendo**, **transferred epithet**, **metaphor**, **symbolism**, and **colloquialism**.

34.6 Influence on culture

Main articles: **Lovecraftian horror** and **Cthulhu Mythos in popular culture**

Lovecraft was relatively unknown during his own time.^[79] While his stories appeared in the pages of prominent pulp magazines such as *Weird Tales* (eliciting letters of outrage as often as letters of praise from regular readers), not many people knew his name. He did, however, correspond regularly with other contemporary writers such as **Clark Ashton Smith** and **August Derleth**,^[80] who became good friends of his, even though they never met in person. This group of writers became known as the "Lovecraft Circle", since their writing freely borrowed elements of Lovecraft's stories, with his encouragement: the mysterious books with disturbing names, the pantheon of ancient alien entities such as Cthulhu and Azathoth, and eldritch places such as the New England town of **Arkham** and its **Miskatonic University**.

After Lovecraft's death, the Lovecraft Circle carried on. August Derleth in particular added to and expanded on Lovecraft's vision, not without controversy. While Lovecraft considered his pantheon of alien gods a mere plot device, Derleth created an entire cosmology, complete with a war between the good **Elder Gods** and the evil **Outer Gods**, such as Cthulhu and his ilk. The forces of good were supposed to have won, locking Cthulhu and others up beneath the earth, in the ocean, and so forth. Derleth's Cthulhu Mythos stories went on to associate different gods with the traditional four **elements of fire, air, earth and water** — an artificial constraint which required rationalizations on Derleth's part as Lovecraft himself never envisioned such a scheme.

Lovecraft's fiction has been grouped into three categories by some critics. While Lovecraft did not refer to these categories himself, he did once write: "There are my 'Poe' pieces and my 'Dunsany pieces' — but alas — where are any Lovecraft pieces?"^[81]

- **Macabre stories** (c. 1905–1920);
- **Dream Cycle stories** (c. 1920–1927);
- **Cthulhu / Lovecraft Mythos stories** (c. 1925–1935).

Lovecraft's writing, particularly the so-called Cthulhu Mythos, has influenced fiction authors including modern horror and fantasy writers. **Stephen King**, **Ramsey Campbell**, **Bentley Little**, **Joe R. Lansdale**, **Alan Moore**, **Junji Ito**, **F. Paul Wilson**, **Brian Lumley**, **Caitlín R. Kiernan**, **William S. Burroughs**, and **Neil Gaiman**, have cited Lovecraft as one of their primary influences. Beyond direct adaptation, Lovecraft and his stories have had a profound impact on popular culture. Some influence was direct, as he was a friend, inspiration, and correspondent to many of his contemporaries, such as August Derleth, Robert E. Howard, Robert Bloch and **Fritz Leiber**.^[82] Many later figures were influenced by Lovecraft's works, including author and artist **Clive Barker**, prolific horror writer **Stephen King**,^[82] **Brain Keene**^[83] has several novels based on the Old Gods, comics writers **Alan Moore**, **Neil Gaiman**^[84] and **Mike**

Mignola, English author Colin Wilson, film directors John Carpenter,^[85] Stuart Gordon, Guillermo Del Toro^[84] and artist H. R. Giger.^[86] Japan has also been significantly inspired and terrified by Lovecraft's creations and thus even entered the manga and anime media. Chiaki J. Konaka is an acknowledged disciple and has participated in Cthulhu Mythos, expanding several Japanese versions.^[87] He is an anime scriptwriter who tends to add elements of cosmicism, and is credited for spreading the influence of Lovecraft among anime base.^[88] Along with Junji Ito, other influential manga artists have also been inspired by Lovecraft.^{[89][90]} Novelist and manga author, Hideyuki Kikuchi, incorporated a number of locations, beings and events from the works of Lovecraft into the manga *Taimashin*.^[91]

Argentine writer Jorge Luis Borges wrote his short story "There Are More Things" in memory of Lovecraft. Contemporary French writer Michel Houellebecq wrote a literary biography of Lovecraft called *H. P. Lovecraft: Against the World, Against Life*. Prolific American writer Joyce Carol Oates wrote an introduction for a collection of Lovecraft stories. The Library of America published a volume of Lovecraft's work in 2005, a reversal of traditional judgment that "has been nothing so far from the accepted canon as Lovecraft".^{[92][93][94]} French philosophers Gilles Deleuze and Félix Guattari refer to Lovecraft in *A Thousand Plateaus*, calling the short story "Through the Gates of the Silver Key" one of his masterpieces.^[95]

34.6.1 Music

Lovecraft's fictional Mythos has influenced a number of musicians.

- The psychedelic rock band H. P. Lovecraft (who shortened their name to Lovecraft and then Love Craft in the 1970s) released the albums *H. P. Lovecraft* and *H. P. Lovecraft II* in 1967 and 1968 respectively; their titles included "The White Ship" and "At the Mountains of Madness", both titled after Lovecraft stories.
- Metallica recorded a song inspired by "The Call of Cthulhu", an instrumental titled "The Call of Ktulu", and another song based on *The Shadow Over Innsmouth* titled "The Thing That Should Not Be", and another based on Frank Belknap Long's "The Hounds of Tindalos", titled "All Nightmare Long".^[96]
- Progressive metal band Dream Theater's song "The Dark Eternal Night" is based on Lovecraft's story "Nyarlathotep".
- Black Sabbath's "Behind the Wall of Sleep" appeared on their 1970 debut album and is based on Lovecraft's short story "Beyond the Wall of Sleep".
- The Darkest of the Hillside Thickets entire repertoire is Lovecraft-based.
- Melodic death metal band The Black Dahlia Murder produced "Throne of Lunacy" and "Thy Horror Cosmic" based on the Cthulhu Mythos.
- UK anarcho-punk band Rudimentary Peni make repeated references in their song titles, lyrics and artwork, including in the album *Cacophony*, all 30 songs of which are inspired by the life and writings of Lovecraft.^[97]
- In the Iron Maiden album *Live After Death*, the band mascot, Eddie, is rising from a grave inscribed with the name "H. P. Lovecraft" and a quotation from *The Nameless City*: "That is not dead which can eternal lie yet with strange aeons even death may die."
- German metal group Mekong Delta made an album called *The Music of Erich Zann*.
- Band leader and composer Les Baxter provided a melodic, electronic-influenced score for the movie version of *The Dunwich Horror* which has proved to be much more appreciated than the film itself and has been reissued several times, mostly on vinyl.
- "You're So Dark", B-side from AM's "One For The Road", by Arctic Monkeys, mentions Lovecraft as one of the authors of the "dark" culture along with Edgar Allan Poe.
- Heavy metal band Mercyful Fate produced "The Mad Arab (Part 1)" and "Kutulu (The Mad Arab Part 2)" on albums "Time" and "Into The Unknown" based on Abdul Alhazred, the "Mad Arab" who created the Necronomicon in the Lovecraft universe.
- New Zealand Jazz musician Reuben Bradley's 2015 album with Taylor Eigsti and Matt Penman, titled "Cthulhu Rising", programmatically recounts a Lovecraft story for each of its tracks.
- Iced Earth's "Cthulhu" appeared on their 2014 album "Plagues of Babylon"

- The American death metal band Cemetery Filth recorded the Song “Dagonian Dialect” based on Lovecraft’s early short story “Dagon” for the “Four Doors to Death” split compilation in 2016.
- The technical death metal band Nile have recorded many songs inspired by Lovecraft.
- The french electronic music artist Carpenter Brut’s 2015 album’s first track “Escape from Midwich Valley” has a music video which is based on Lovecraft’s “The Shadow Over Innsmouth”.
- Czech black metal band Root has a song named “The Old Ones” that deals with several Lovecraft’s deities.
- Canadian progressive house producer Deadmau5’s 2010 album *4x4=12* featured “Cthulhu Sleeps” as track 7.
- UK Goth band Killing Miranda have several songs titled after Lovecraft stories, these being, Enter The Dagon and Shadow Over Innsmouth. Also the song Bloodseed makes a reference to Dreams in the Witch House, and the titled track, Discotheque Necronomicon, uses the name of the infamous book mentioned in Lovecraft stories.
- “Lovecraft in Brooklyn” is the eighth track on the Mountain Goats’ album, *Heretic Pride*, released in 2008 on 4AD.
- “Necronomicon” is the sixth track on the 2016 LP *A Coliseum Complex Museum* by Canadian rock band The Besnard Lakes.

34.6.2 Games

Lovecraft has also influenced gaming. Chaosium’s role-playing game *Call of Cthulhu* (currently in its seventh major edition) has been in print for 30 years. The tabletop games *Arkham Horror*, *Eldritch Horror*, *Mansions of Madness* and *Elder Sign* include some themes derived from the Call of Cthulhu RPG. Three collectible card games are *Mythos*, *Call of Cthulhu: The Living Card Game*, and the upcoming *Arkham Horror: The Card Game*. With the rise in popularity of tabletop gaming, many other Lovecraft-themed games have been produced, for example (note that this is not an exhaustive list; it is a small selection from better-known designers and publishers):

- *Cthulhu Fluxx* (Looney Labs) by Keith Baker with art by Derek Ring. This is a Lovecraft-themed version of the Fluxx series of games.
- *Cthulhu Gloom* (Atlas Games) by Keith Baker with art by Todd Remick. This is a Lovecraft-themed version of the Gloom series of games.
- *Cthulhu Realms* (Tasty Minstrel Games) by Darwin Kastle.
- *Cthulhu Wars* (Green Eye Games/Petersen Games) by Sandy Petersen, original writer of the Call of Cthulhu RPG, and art by Richard Luong.
- *The Doom that Came to Atlantic City* (Cryptozoic Entertainment) by Lee Moyer and Keith Baker, with miniatures by sculptor Paul Komoda.^[98]
- *Kingsport Festival* (Passport Game Studios) by Andrea Chiarvesio and Gianluca Santopietro. Based thematically on Lovecraft’s *The Festival* and his fictional town of Kingsport from *The Terrible Old Man*.
- *Munchkin Cthulhu* (Steve Jackson Games) by J. H. G. Hendricks and Steve Jackson. This is a Lovecraft-themed version of the Munchkin series of games.
- *The Stars are Right* (Steve Jackson Games) by Klaus Westerhoff, with art by François Launet.

Several video games are based on or influenced heavily by Lovecraft such as *Call of Cthulhu: Dark Corners of the Earth*, *Quest for Glory IV: Shadows of Darkness*, *Shadow of the Comet*, *The Lurking Horror*, *Prisoner of Ice*, *Shadowman*, *Alone in the Dark*,^[82] *Chzo Mythos*, *Eternal Darkness: Sanity’s Requiem*,^[99] *Cthulhu Saves the World*, *Sherlock Holmes: The Awakened*,^[100] *Amnesia: The Dark Descent*, *Amnesia: A Machine For Pigs*, *Castlevania: Symphony of the Night*, *Bloodborne*,^[101] *Darkest Dungeon*, *Fallout 3*, *Dead Space*,^[102] *Terraria*, *Splatterhouse*, *Darkness Within: In Pursuit of Loath Nolder*, *Darkness Within 2: The Dark Lineage*, *Penumbra*, *Blood*, *The Last Door*, the *Megami Tensei* franchise,^[103] the *Mass Effect* series, *Shadow Hearts*^[104] and *Quake*.^[82] The MMORPG *The Secret World* is heavily based on Lovecraftian lore. In *The Elder Scrolls V: Skyrim – Dragonborn*, the Daedric Prince *Hermes Mora* and his realm of Oblivion, Apocrypha, are both heavily influenced by Lovecraft. The Old Gods featured in Blizzard Entertainment’s *Warcraft* franchise are heavily influenced by Lovecraft’s works. For example, the Old Gods C’Thun and Yogg-Saron have names that are very similar to Cthulhu and Yog-Sothoth, respectively.

34.6.3 Lovecraft as a character in fiction

Aside from his thinly veiled appearance in Robert Bloch's "The Shambler from the Stars", Lovecraft continues to be used as a character in supernatural fiction. An early version of Ray Bradbury's "The Exiles"^[105] uses Lovecraft as a character, who makes a brief, 600-word appearance eating ice cream in front of a fire and complaining about how cold he is. Lovecraft and some associates are included at length in Robert Anton Wilson and Robert Shea's *The Illuminatus! Trilogy* (1975). Lovecraft makes an appearance as a rotting corpse in *The Chinatown Death Cloud Peril* by Paul Malmont, a novel with fictionalized versions of a number of period writers. John Shirley's story *When Death Wakes Me To Myself* offers a tale of a therapy patient slowly remembering a former incarnation when he was HP Lovecraft.

Other notable works with Lovecraft as a character include Richard Lupoff's *Lovecraft's Book* (1985), *Cast a Deadly Spell* (1991), *H.P. Lovecraft's: Necronomicon* (1993), *Witch Hunt* (1994), *Out of Mind: The Stories of H. P. Lovecraft* (1998), *Stargate SG-1: Roswell* (2007), and Alan Moore's comic *Providence* (2015–17). Lovecraft also appears in the Season 6, Episode 21 episode "Let it Bleed" of the TV show *Supernatural*. A satirical version of Lovecraft named "H. P. Hatecraft" appeared as a recurring character on the Cartoon Network television series *Scooby-Doo! Mystery Incorporated*. A character based on Lovecraft also appears in the visual novel *Shikkoku no Sharnoth: What a Beautiful Tomorrow*, under the name "Howard Phillips" (or "Mr. Howard" to most of the main characters).. Another character based on Lovecraft appears in *Afterlife with Archie*.^[106] He appears as a minor character in Brian Clevinger's comic book series *Atomic Robo*, as an acquaintance and fellow-scientist of Nikola Tesla, having been driven insane by his involvement in the Tunguska Event which exposed him to the hidden horrors of the wider universe. He is eventually killed when his body becomes host to an extradimensional being infecting the timestream.. Lovecraft is a central plot element, as well as a character in Paul La Farge's 2017 novel, *The Night Ocean*.^[107]

The short story "The Invention of H. P. Lovecraft" by S. K. Azoulay suggests that Lovecraft was a fictional creation invented by Jorge Luis Borges.^[108]

In 2009's comical *The Last Lovecraft*^[109], Actor Kyle Davis portrays the last of the Lovecraft bloodline ,who must protect an ancient relic from Cthulhu's Starspawn.

34.7 Editions and collections of Lovecraft's work

For most of the 20th century, the definitive editions (specifically *At the Mountains of Madness and Other Novels*, *Dagon and Other Macabre Tales*, *The Dunwich Horror and Others*, and *The Horror in the Museum and Other Revisions*) of his prose fiction were published by Arkham House, a publisher originally started with the intent of publishing the work of Lovecraft, but which has since published a considerable amount of other literature as well. Penguin Classics has at present issued three volumes of Lovecraft's works: *The Call of Cthulhu and Other Weird Stories*, *The Thing on the Doorstep and Other Weird Stories*, and most recently *The Dreams in the Witch House and Other Weird Stories*. They collect the standard texts as edited by S. T. Joshi, most of which were available in the Arkham House editions, with the exception of the restored text of "The Shadow Out of Time" from *The Dreams in the Witch House*, which had been previously released by small-press publisher Hippocampus Press. In 2005 the prestigious Library of America canonized Lovecraft with a volume of his stories edited by Peter Straub, and Random House's Modern Library line have issued the "definitive edition" of Lovecraft's *At the Mountains of Madness* (also including "Supernatural Horror in Literature").

Lovecraft's poetry is collected in *The Ancient Track: The Complete Poetical Works of H. P. Lovecraft* (Night Shade Books, 2001), while much of his juvenilia, various essays on philosophical, political and literary topics, antiquarian travelogues, and other things, can be found in *Miscellaneous Writings* (Arkham House, 1989). Lovecraft's essay "Supernatural Horror in Literature", first published in 1927, is a historical survey of horror literature available with endnotes as *The Annotated Supernatural Horror in Literature*.

34.7.1 Letters

Although Lovecraft is known mostly for his works of weird fiction, the bulk of his writing consists of voluminous letters about a variety of topics, from weird fiction and art criticism to politics and history. Lovecraft's biographer L. Sprague de Camp estimates that Lovecraft wrote 100,000 letters in his lifetime, a fifth of which are believed to survive.

He sometimes dated his letters 200 years before the current date, which would have put the writing back in U.S.

colonial times, before the **American Revolution** (a war that offended his Anglophilia). He explained that he thought that the 18th and 20th centuries were the “best”, the former being a period of noble grace, and the latter a century of science.

Lovecraft was not an active letter-writer in youth. In 1931 he admitted: “In youth I scarcely did any letter-writing — thanking anybody for a present was so much of an ordeal that I would rather have written a two hundred fifty-line pastoral or a twenty-page treatise on the rings of Saturn.” (SL 3.369–70). The initial interest in letters stemmed from his correspondence with his cousin Phillips Gamwell but even more important was his involvement in the amateur journalism movement, which was initially responsible for the enormous number of letters Lovecraft produced.

Despite his light letter-writing in youth, in later life his correspondence was so voluminous that it has been estimated that he may have written around 30,000 letters to various correspondents, a figure which places him second only to **Voltaire** as an epistolarian. Lovecraft's later correspondence is primarily to fellow weird fiction writers, rather than to the amateur journalist friends of his earlier years.

Lovecraft clearly states that his contact to numerous different people through letter-writing was one of the main factors in broadening his view of the world: “I found myself opened up to dozens of points of view which would otherwise never have occurred to me. My understanding and sympathies were enlarged, and many of my social, political, and economic views were modified as a consequence of increased knowledge.” (SL 4.389).

Today there are five publishing houses that have released letters from Lovecraft, most prominently Arkham House with its five-volume edition *Selected Letters*. (Those volumes, however, severely abridge the letters they contain). Other publishers are **Hippocampus Press** (*Letters to Alfred Galpin et al.*), **Night Shade Books** (*Mysteries of Time and Spirit: The Letters of H. P. Lovecraft and Donald Wandrei et al.*), **Necronomicon Press** (*Letters to Samuel Loveman and Vincent Starrett et al.*), and University of Tampa Press (*O Fortunate Floridian: H. P. Lovecraft's Letters to R. H. Barlow*). **S.T. Joshi** is supervising an ongoing series of volumes collecting Lovecraft's unabridged letters to particular correspondents.

“Lord of a Visible World: An Autobiography in Letters” was published in 2000, in which his letters are arranged according to themes, such as adolescence and travel.

34.7.2 Copyright

Despite several claims to the contrary, there is currently no evidence that any company or individual owns the copyright to any of Lovecraft's work, and it is generally accepted that it has passed into the public domain.^{[110][111][112]}

There has been controversy over the copyright status of many of Lovecraft's works, especially his later works. Lovecraft had specified that the young **R. H. Barlow** would serve as executor of his literary estate,^[113] but these instructions had not been incorporated into his will. Nevertheless his surviving aunt carried out his expressed wishes, and Barlow was given charge of the massive and complex literary estate upon Lovecraft's death.

Barlow deposited the bulk of the papers, including the voluminous correspondence, with the **John Hay Library**, and attempted to organize and maintain Lovecraft's other writing. **August Derleth**, an older and more established writer than Barlow, vied for control of the literary estate. One result of these conflicts was the legal confusion over who owned what copyrights.

All works published before 1923 are **public domain** in the U.S.^[114] However, there is some disagreement over who exactly owns or owned the copyrights and whether the copyrights apply to the majority of Lovecraft's works published post-1923.

Questions center over whether copyrights for Lovecraft's works were ever renewed under the terms of the United States **Copyright Act of 1976** for works created prior to January 1, 1978. The problem comes from the fact that before the Copyright Act of 1976 the number of years a work was copyrighted in the U.S. was based on *publication* rather than life of the author plus a certain number of years and that it was good for only 28 years. After that point, a new copyright had to be filed, and any work that did not have its copyright renewed fell into the public domain. The Copyright Act of 1976 retroactively extended this renewal period for all works to a period of 47 years^[115] and the **Sonny Bono Copyright Term Extension Act** of 1998 added another 20 years to that, for a total of 95 years from publication. If the works were renewed, the copyrights would still be valid in the United States.

The **European Union Copyright Duration Directive** of 1993 extended the copyrights to 70 years after the author's death. So, all works of Lovecraft published during his lifetime, became public domain in all 27 European Union countries on January 1, 2008. In those **Berne Convention** countries who have implemented only the minimum copyright period, copyright expires 50 years after the author's death.

Lovecraft protégés and part owners of Arkham House, August Derleth and **Donald Wandrei**, often claimed copyrights over Lovecraft's works. On October 9, 1947, Derleth purchased all rights to *Weird Tales*. However, since April 1926 at the latest, Lovecraft had reserved all second printing rights to stories published in *Weird Tales*. Hence, *Weird Tales* may only have owned the rights to at most six of Lovecraft's tales. Again, even if Derleth did obtain the copyrights to Lovecraft's tales, no evidence as yet has been found that the copyrights were renewed.^[116] Following Derleth's death in 1971, his attorney proclaimed that all of Lovecraft's literary material was part of the Derleth estate and that it would be "[protected] to the fullest extent possible."^[117]

S. T. Joshi concludes in his biography, *H. P. Lovecraft: A Life*, that Derleth's claims are "almost certainly fictitious" and that most of Lovecraft's works published in the amateur press are most likely now in the public domain. The copyright for Lovecraft's works would have been inherited by the only surviving heir of his 1912 will: Lovecraft's aunt, Annie Gamwell. Gamwell herself perished in 1941 and the copyrights then passed to her remaining descendants, Ethel Phillips Morrish and Edna Lewis. Morrish and Lewis then signed a document, sometimes referred to as the Morrish-Lewis gift, permitting Arkham House to republish Lovecraft's works but retaining the copyrights for themselves. Searches of the **Library of Congress** have failed to find any evidence that these copyrights were then renewed after the 28-year period and hence, it is likely that these works are now in the public domain.

Chaosium, publishers of the *Call of Cthulhu* role-playing game, have a trademark on the phrase "The Call of Cthulhu" for use in game products. TSR, Inc., original publisher of the *Advanced Dungeons & Dragons* role-playing game, included a section on the Cthulhu Mythos in one of the game's earlier supplements, *Deities & Demigods*^[118] (originally published in 1980 and later renamed to "Legends & Lore"). TSR later agreed to remove this section at Chaosium's request.^[119]

In 2009, Lovecraft Holdings, LLC, a company based out of Providence, filed trademark claims for clothing graphics of Lovecraft's name and silhouette.^[120]

Regardless of the legal disagreements surrounding Lovecraft's works, Lovecraft himself was extremely generous with his own works and encouraged others to borrow ideas from his stories and build on them, particularly with regard to his Cthulhu Mythos. He encouraged other writers to reference his creations, such as the *Necronomicon*, Cthulhu and *Yog-Sothoth*. After his death, many writers have contributed stories and enriched the shared mythology of the Cthulhu Mythos, as well as making numerous references to his work.

34.8 World Fantasy Award and H. P. Lovecraft controversy

Main article: [World Fantasy Award § Controversy](#)

In 1984, writer **Donald Wandrei** caused some controversy after he was offered a **World Fantasy Award** for Life Achievement but refused to accept it because the award was a bust of H. P. Lovecraft that he felt looked more like a caricature of Lovecraft than an actual representation.^{[121][122]}

In August 2014, author **Daniel José Older** started a petition to change the World Fantasy Award statuette from a bust of Lovecraft to one of African-American author **Octavia Butler**.^[123] Kevin J. Maroney, editor of *The New York Review of Science Fiction*, also supported the call for the WFA to be changed from Lovecraft's face, suggesting it be replaced with a symbol representing the fantasy genre. Maroney argued this should be done "not out of disrespect for Lovecraft as a writer or as a central figure in fantasy, but as a courtesy to generations of writers whom the WFA hopes to honor."^[124] In response to the campaign, the board of the World Fantasy Awards announced in September 2014 that it was "in discussion" about the future of the award statuette,^[123] and in November 2015 it was announced that the World Fantasy Award trophy would no longer be modeled on H. P. Lovecraft.^[125]

34.9 Locations featured in Lovecraft stories

Main article: [Lovecraft Country](#)

Lovecraft drew extensively from his native New England for settings in his fiction. Numerous real historical locations are mentioned, and several fictional New England locations make frequent appearances.

34.9.1 Historical

- Pascoag, Rhode Island, in "The Horror at Red Hook".
- Chepachet, Rhode Island, in "The Horror at Red Hook".
- Binger, Caddo County, Oklahoma, in "The Mound".
- Copp's Hill, Boston, Massachusetts
- Red Line
- Pawtuxet (now Cranston, Rhode Island).
- Newburyport, Massachusetts^[126]
- Ipswich, Massachusetts
- Dunedin, New Zealand
- Ayer, Massachusetts
- Bolton, Massachusetts
- Salem, Massachusetts
- Brattleboro, Vermont
- Albany, New York
- Many locations within his hometown of Providence, Rhode Island, including the (then purportedly haunted) Halsey House, Prospect Terrace and Brown University's John Hay Library and John Carter Brown Library.
- Danvers State Hospital, in Danvers, Massachusetts, which is largely believed to have served as inspiration for the infamous Arkham sanatorium from "The Thing on the Doorstep".
- Catskill Mountains, New York.
- New York City, New York.
- Mainalo Mountain, Arcadia, Greece.
- Tegea, Arcadia, Greece.
- Kilderry, Ireland.
- Nome, Alaska
- Noatak, Alaska
- Fort Morton, Alaska, in "The Horror in the Museum".
- New Orleans, Louisiana (and a mention of Tulane University) in "The Call of Cthulhu".
- Newport, Rhode Island
- Paterson, New Jersey, in "The Call of Cthulhu".
- Mammoth Cave, Kentucky, in "The Beast in the Cave".
- Oslo, Norway, in "The Call of Cthulhu".^[127]

34.9.2 Fictional locations

- Miskatonic University in the fictional Arkham, Massachusetts.
- Dunwich, Massachusetts.^[128]
- Innsmouth, Massachusetts.
- Kingsport, Massachusetts.
- Aylesbury, Massachusetts.
- Martin's Beach
- The Miskatonic River.
- The fictional Central University Library at the real University of Buenos Aires in Buenos Aires, Argentina. According to Lovecraft, there is a copy of the Necronomicon here, but the University of Buenos Aires has never had a “central” library.
- The sunken city of R'lyeh.

34.10 Bibliography

Main article: H. P. Lovecraft bibliography

34.11 Documentary video and audio biographies

- *Lovecraft: Fear of the Unknown* (2008).
- *Weird Tales: The Strange Life of H. P. Lovecraft* (2006).^[129]

34.12 Notes

[1] ^{[55][56][57][57]}

[2] ^{[31][55][56][60]}

[3] ^{[25][31][55][56][57]}

[4] ^{[46][55][61][62]}

[5] ^{[31][55][56][62]}

[6] ^{[55][56][57][63][64]}

[1] “Lovecraft”. *Random House Webster's Unabridged Dictionary*.

[2] Joshi, S. T. (September 2003). “Introduction”. *The Weird Tale*. Wildside Press. ISBN 978-0-8095-3123-3.

[3] Joshi, Schultz 2001, p. xiii

[4] Donald Tyson, *The Dream World of H. P. Lovecraft* p.18

[5] http://www.esotericorderofdragon.org/cults_of_cthulhu.pdf

[6] The Dream World of H. P. Lovecraft, Donald Tyson, Chapter 1 'Silver Spoon'

[7] Joshi 1996, p. 14

[8] Tyson p.25

- [9] <https://www.theguardian.com/books/2014/aug/20/ten-things-you-should-know-about-hp-lovecraft>
- [10] "H.P. Lovecraft Biography". biography.com. Retrieved April 8, 2014.
- [11] Lovecraft, H. P. (1999). Joshi, S.T., ed. *The Call of Cthulhu and Other Weird Stories*. Penguin Classics. pp. Introduction. ISBN 0-14-118234-2.
- [12] <http://www.wordsworth-editions.com/authors/lovecraft-hp>
- [13] Joshi, S.T. (2001). *A Dreamer and a Visionary: H.P. Lovecraft in His Time*. Liverpool University Press. pp. 63–64. ISBN 0-85323-946-0.
- [14] Ronan, Margaret, Forward to *The Shadow Over Innsmouth and Other Stories of Horror*, Scholastic Book Services, 1971
- [15] <http://www.hplovecraft.com/life/biograph.aspx>
- [16] Murrar, Will (1991). "Lovecraft and the Pulp Magazine Tradition". In Schultz, David E.; Joshi, S. T. *An Epicure in the Terrible: A Centennial Anthology of Essays in Honor of H.P. Lovecraft*. Fairleigh Dickinson University Press. p. 105. ISBN 0-8386-3415-X. Retrieved September 17, 2013.
- [17] Branney, Leman (2015). *The Spirit of Revision: Lovecraft's Letters to Zelia Brown Reed Bishop* (1 ed.). The H.P. Lovecraft Historical Society. p. 180. ISBN 978-0-692-49524-7.
- [18] Weinstock, J.R., in Forward to *The Call of Cthulhu and Other Dark Tales* (2009) Barnes and Noble, page X
- [19] Joshi, Schultz 2001, p. xv
- [20] Fooy, Frederick (October 27, 2011). "Resident Horror Genius". *southbrooklynpost.com*. South Brooklyn Post. Retrieved August 3, 2016.
- [21] de Camp, L Sprague. *Lovecraft: a Biography*.
- [22] S. T. Joshi; David E. Schultz, eds. (2001). "Weiss, Henry George". *An H.P. Lovecraft Encyclopedia*. Greenwood Publishing Group. p. 294. ISBN 978-0-313-31578-7.
- [23] Donald Tyson (November 1, 2010). *The Dream World of H. P. Lovecraft*. Llewellyn Worldwide. p. 75. ISBN 978-0-7387-2829-2.
- [24] The Dream World of H. P. Lovecraft: His Life, His Demons, His Universe (2010) – Donald Tyson ISBN 978-0-7387-2829-2
- [25] Houellebecq, Michel (2005), *H. P. Lovecraft: Against the World, Against Life*, San Francisco: Believer Books.
- [26] Joshi, S. T (2001). *A Dreamer and a Visionary: H.P. Lovecraft in His Time*. Liverpool University Press. pp. 224–25. ISBN 978-0-85323-946-8.
- [27] <https://www.nytimes.com/2016/08/14/travel/hp-lovecraft-providence.html>
- [28] An H.P. Lovecraft Encyclopedia, edited by S. T. Joshi, David E. Schultz, page 117
- [29] James Arthur Anderson (September 30, 2014). "Charles Dexter Ward". *Out of the Shadows: A Structuralist Approach to Understanding the Fiction of H. P. Lovecraft*. Wildside Press LLC. p. 89. ISBN 978-1-4794-0384-4.
- [30] S. T. Joshi, H.P. Lovecraft: A Life, p.455
- [31] Joshi, S. T. (2001). *A Dreamer and a Visionary: H.P. Lovecraft in His Time*. Liverpool University Press. pp. 95, 97, 111, 221–222, 359–360. ISBN 978-0-85323-946-8. Retrieved September 17, 2013.
- [32] "Notable Persons Interred at Swan Point Cemetery | Civil War Veterans | Governors | Swan Point Cemetery". *swan-pointcemetery.com*. Retrieved 2016-01-14.
- [33] Bilow, Michael (July 27, 2013). "We are Providence: The H.P. Lovecraft Community". *Motif Magazine*. Providence, Rhode Island. Retrieved August 4, 2013.
- [34] Joyce Carol Oates (October 31, 1996). "The King of Weird". *The New York Review of Books*. **43** (17). Retrieved February 15, 2009.
- [35] Wohleber, Curt (December 1995). "The Man Who Can Scare Stephen King". *American Heritage*. **46** (8). Retrieved September 10, 2013.
- [36] *The Best of H. P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre*, Del Rey Books, 1982, front cover.

- [37] King, Stephen (February 1987). *Danse Macabre*. Berkley. p. 63. ISBN 978-0-425-10433-0. Archived from the original on October 4, 2013. Retrieved September 17, 2013.
- [38] Michael Saler (2011). *As If: Modern Enchantment and the Literary Prehistory of Virtual Reality*. Oxford University Press. ISBN 0-19-988780-2., note no. 66
- [39] LA Review of Books, April 6, 2013 Let's Get Weird
- [40] Weird Realism: Lovecraft and Philosophy (2013) Graham Harman
- [41] ASK/TELL, October 23, 2011 Interview with Graham Harman
- [42] New Critical Essays on H.P. Lovecraft,(2013)Chapter nine
- [43] H. P. Lovecraft Letter to Farnsworth Wright (July 27, 1927), in *Selected Letters 1925–1929* (Sauk City, Wisconsin: Arkham House, 1968), p.150.
- [44] Burleson, Donald R. (1991). "On Lovecraft's Themes: Touching the Glass". In Schultz, David E.; Joshi, S. T. *An Epicure in the Terrible: A Centennial Anthology of Essays in Honor of H.P. Lovecraft*. Fairleigh Dickinson University Press. pp. 135–147. ISBN 0-8386-3415-X. Retrieved September 17, 2013.
- [45] Dziemianowicz, Stefan (1991). "Outsiders and Aliens: The Uses of Isolation in Lovecraft's Fiction". In Schultz, David E.; Joshi, S. T. *An Epicure in the Terrible: A Centennial Anthology of Essays in Honor of H.P. Lovecraft*. Fairleigh Dickinson University Press. pp. 159–187. ISBN 0-8386-3415-X. Retrieved September 17, 2013.
- [46] Hambly, Barbara (1996). *Introduction: The Man Who Loved His Craft. The transition of H. P. Lovecraft: the road to madness*. The Random House Publishing Group. p. viii. ISBN 0-345-38422-9.
- [47] Burleson, Donald (1990). *Lovecraft: Disturbing the Universe*. the University Press of Kentucky. ISBN 0-8131-1728-3.
- [48] Schweitzer, Darrell (2001). *Discovering H. P. Lovecraft*. Borgo Press. p. 14. ISBN 978-1-58715-471-3.
- [49] Price, Robert M. (1991). *Introduction:The New Lovecraft Circle*. Random House Publishing. ISBN 0-345-44406-X.
- [50] St. Armand, Barton Levi (1991). "Synchronistic Worlds: Lovecraft and Borges". In Schultz, David E.; Joshi, S. T. *An Epicure in the Terrible: A Centennial Anthology of Essays in Honor of H.P. Lovecraft*. Fairleigh Dickinson University Press. pp. 319–320. ISBN 0-8386-3415-X. Retrieved September 17, 2013.
- [51] <http://entertainment.howstuffworks.com/arts/literature/cthulhu3.htm>
- [52] S. T. Joshi, *H. P. Lovecraft: Decline of the West*, (Starmont Studies in Literary Criticism, No. 37), Borgo Pr, 1991, ISBN 978-1-55742-208-8.
- [53] China Miéville's introduction to "At the Mountains of Madness", Modern Library Classics, 2005
- [54] Joshi 1996, p. 38
- [55] Joshi, S. T. (1996). *A Subtler Magick: The Writings and Philosophy of H. P. Lovecraft*. Borgo Press. pp. 22, 41–42, 76–77, 107–108, 162, 229, 230. ISBN 1-880448-61-0.
- [56] Steiner, Bernd (2005). *H. P. Lovecraft and the Literature of the fantastic: explorations in a Literary Genre*. GRIN Verlag. pp. 54–55. ISBN 978-3-638-84462-8.
- [57] Tyson, Donald (2010). *The Dream World of H. P. Lovecraft: His Life, His Demons, His Universe*. Llewellyn Publications. pp. 5–6, 57–59. ISBN 978-0-7387-2284-9.
- [58] H. P. Lovecraft, four decades of criticism by S. T. Joshi - Ohio University Press, 1980 ISBN 978-0-8214-0577-2
- [59] H.P. Lovecraft: A Life by S. T. Joshi Necronomicon Press, 1996 ISBN 978-0-940884-88-5
- [60] David Punter, (1996), *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day*, Vol. I, 'Modern Gothic', p. 40.
- [61] Bloch, Robert (1982). *Introduction: Heritage of Horror. The Best of H. P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre*. The Random House Publishing Group. p. xii. ISBN 0-345-38422-9.
- [62] Mieville, China (2005). *Introduction. At the Mountains of Madness*. The Random House Publishing Group. p. xvii–xx. ISBN 0-8129-7441-7.
- [63] Schweitzer, Darrell (1998). *Windows of the Imagination*. Wildside Press. pp. 94–95. ISBN 1-880448-60-2.

- [64] Schwader, Ann (2004). *Mail Order Bride. Eldritch Blue: Love and Sex in the Cthulhu Mythos*. Lindisfarne Press. p. 59. ISBN 0-9740297-5-0.
- [65] Lovecraft, "The Call of Cthulhu", p. 151.
- [66] Mosig, Yozan Dirk W. "Lovecraft: The Dissonance Factor in imaginary Literature" (1979).
- [67] H. P. Lovecraft Letter to Robert E. Howard (August 16, 1932), in *Selected Letters 1932–1934* (Sauk City, Wisconsin: Arkham House, 1976), p.57."
- [68] Alison Flood, *Lost HP Lovecraft work commissioned by Houdini escapes shackles of history*, The Guardian 16 March 2016.
- [69] FRANCH, J., & MACROBERT, A. (2015). Cosmic Dread: THE ASTRONOMY OF H. P. LOVECRAFT. *Sky & Telescope*, 129(2), 34-39.
- [70] "Lovecraft's Shadow Over Innsmouth". Donovan K. Loucks.
- [71] "Lovecraft's Nemesis". Donovan K. Loucks.
- [72] Poe, Edgar Allan. "Ualume". Wikisource.
- [73] "'At the Mountains of Madness" by H. P. Lovecraft". *www.hplovecraft.com*. Retrieved 2017-02-24.
- [74] <http://www.newstatesman.com/culture/2014/10/weird-realism-john-gray-moral-universe-h-p-lovecraft>
- [75] <http://www.telegraph.co.uk/films/2016/10/30/cthulhu-evil-overlord-the-monstrous-world-of-hp-lovecraft/>
- [76] Lovecraft, H. P. (1938) [Written 1927]. "The Modern Masters". *Supernatural Horror in Literature*. Wikisource. "The well-nigh endless array of Mr. Blackwood's fiction includes both novels and shorter tales ... Foremost of all must be reckoned The Willows ... Here art and restraint in narrative reach their very highest development, and an impression of lasting poignancy is produced without a, [sic] single strained passage or a single false note."
- [77] "7 Obsessions That Influenced H. P. Lovecraft's Work". *Mental Floss*. Retrieved 2017-02-24.
- [78] Rottensteiner, F. (1992). Lovecraft as Philosopher. *Science Fiction Studies*, (1). 117.
- [79] <http://www.denofgeek.com/movies/16993/hp-lovecraft-an-appreciation>
- [80] H.P. Lovecraft: Master of Weird Fiction. (2004). *H.P. Lovecraft: Master of Weird Fiction*, 8-40.
- [81] Letter to Elizabeth Toldridge, March 8, 1929, quoted in *Lovecraft: A Look Behind the Cthulhu Mythos*
- [82] <http://www.bbc.co.uk/news/magazine-17472580>
- [83] <http://www.briankeene.com/>
- [84] <http://www.irishtimes.com/culture/books/hp-lovecraft-love-the-craft-loathe-the-creed-1.2489413>
- [85] <http://www.denofgeek.com/movies/18189/hp-lovecraft-and-his-lasting-impact-on-cinema>
- [86] Giger, Hansruedi (2005): *Necronomicon I & II*. Erftstadt: Area.
- [87] "Ask John: Is There Any Lovecraftian Anime?". AnimeNation. Archived from the original on August 13, 2002. Retrieved August 5, 2013.
- [88] Bush, Laurence (2001). *Asian Horror Encyclopedia*. Writers Club Press. pp. 101–102. ISBN 0-595-20181-4.
- [89] Ito, Junji (October 2007) [1998]. *Uzumaki, Vol. 1* (2nd ed.). Viz Media. p. 207. ISBN 1-4215-1389-7.
- [90] Mira Bai Winsby (March 2006). "Into the Spiral: A Conversation with Japanese Horror Maestro Junji Ito". *78 Magazine*. Retrieved October 7, 2014.
- [91] "TAIMASHIN: Vol. 1 Hideyuki Kikuchi, Author, Misaki Saitoh, Illustrator". Publishers Weekly. Retrieved January 21, 2015.
- [92] H. P. Lovecraft. "H.P Lovecraft: Tales (The Library of America)". LoA.org. Retrieved March 10, 2010.
- [93] "The Horror, the Horror!". The Weekly Standard. March 7, 2005. Retrieved March 10, 2010.
- [94] Kenney, Michael (February 15, 2005). "The Library of America scares up a collection of Lovecraft's local lore — The Boston Globe". Boston.com. Retrieved March 10, 2010.

- [95] Deleuze, Gilles & Guattari, Félix (translated by Brian Massumi). *A Thousand Plateaus*. Minneapolis: University of Minnesota Press, 1993, p. 240, 539
- [96] “CANOE – JAM! Music – Artists – Metallica: Interview with James Hetfield”. *Jam.canoe.ca*. December 8, 2008. Retrieved October 3, 2011.
- [97] “Rudimentary Peni: Cacophony”. *Deathrock.com*. Retrieved October 3, 2011.
- [98] The Doom That Came to Atlantic City | Cryptozoic Entertainment. *Cryptozoic.com*. Retrieved on April 12, 2014.
- [99] http://www.nintendolife.com/news/2015/10/feature_the_making_of_eternal_darkness_sanitys_requiem
- [100] <http://uk.ign.com/articles/2007/09/13/sherlock-holmes-the-awakened-review>
- [101] <http://www.eurogamer.net/articles/2015-04-10-how-bloodborne-honours-the-legacy-of-h-p-lovecraft>
- [102] <http://www.digitaltrends.com/gaming/the-art-of-fear-how-dead-space-was-built-to-scary-you/>
- [103] http://www.pocketgamer.co.uk/r/PSP/Shin+Megami+Tensei%3A+Persona+2/psp_news.asp
- [104] <http://www.rpgamer.com/news/Q4-2001/111401a.html>
- [105] Published in *The Magazine of Fantasy & Science Fiction*, Volume 1 No. 2 (Winter-Spring 1950), and later to become part of Bradbury’s *Martian Chronicles*
- [106] Sullivan, Justin (July 22, 2014). “‘Afterlife With Archie’: Sabrina the Teenage Witch returns”. *Los Angeles Times*. Retrieved June 10, 2015.
- [107] Michaud, Jon; Michaud, Jon (2017-03-02). “Paul La Farge’s ‘The Night Ocean’ will suck you into the vortex of H.P. Lovecraft”. *The Washington Post*. ISSN 0190-8286. Retrieved 2017-03-05.
- [108] “The Invention of H. P. Lovecraft” by S. K. Azoulay, *Flapperhouse* 5 December 2016.
- [109] http://www.imdb.com/title/tt1522262/plotsummary?ref_=tt_ov_pl{The Last Lovecraft
- [110] “The H. P. Lovecraft Library”. 2003-10-03. Archived from the original on October 3, 2003. Retrieved 2016-02-17.
- [111] “The Black Seas of Copyright: Arkham House Publishers and the H.P. Lovecraft Copyrights”. *www.aetherial.net*. Retrieved 2016-02-17.
- [112] “The Confusing Case Of Lovecraft’s Copyrights | Techdirt”. *Techdirt*. Retrieved 2016-02-17.
- [113] Joshi, Schultz 2001, p. 16
- [114] How to Investigate the Copyright Status of a Work- U.S. Copyright Office
- [115] Copyright Basics by Terry Carroll 1994
- [116] William, Johns. “Copyright”. Archived from the original on October 3, 2003. Retrieved September 17, 2013.
- [117] Karr, Chris J. “The Black Seas of Copyright: Arkham House Publishers and the H.P. Lovecraft Copyrights”. Retrieved November 28, 2014.
- [118] <http://entertainment.howstuffworks.com/arts/literature/cthulhu5.htm>
- [119] “Deities & Demigods”. *www.acaeum.com*. Retrieved 2017-03-20.
- [120] “Lovecraft Holdings, LLC Trademarks”. Retrieved November 28, 2014.
- [121] Sullivan, Jack (1986). *The Penguin Encyclopedia of Horror and the Supernatural*. New York: Viking Press. pp. 448–449. ISBN 0-670-80902-0.
- [122] Morrish, Bob. “Wandrei, Donald”. In Grant, John; Clute, John. *The Encyclopedia of Fantasy*. pp. 994–5. ISBN 0-312-19869-8.
- [123] “World Fantasy awards pressed to drop HP Lovecraft trophy in racism row”. *The Guardian*. 17 September 2014. Retrieved 18 September 2014.
- [124] “Editorial: Chance of Face, Change of Heart”. *The New York Review of Science Fiction* (312). August 2014.
- [125] Flood, Alison (9 November 2015). “World Fantasy award drops HP Lovecraft as prize image”. *The Guardian*.
- [126] <http://www.hplovecraft.com/creation/sites/mass.aspx>
- [127] <http://www.hplovecraft.com/writings/texts/fiction/cc.aspx>
- [128] <http://www.csmonitor.com/Books/2012/1025/H.P.-Lovecraft-6-of-his-best-stories-for-the-Halloween-season/The-Dunwich-Horror>
- [129] “BBC – Sunday Feature – Weird Tales: The Strange Life of H. P. Lovecraft”. *BBC Radio 3*. December 3, 2006.

34.13 References


- Dziemianowicz, Stefan (July 12, 2010), “Terror Eternal: The enduring popularity of H. P. Lovecraft”, *Publishers Weekly*
- Extract from *H P Lovecraft: Against the World, Against Life* by Michel Houellebecq
- “H. P. Lovecraft’s Afterlife” by John J. Miller of the *Wall Street Journal*
- Michael Saler (2011). *As If: Modern Enchantment and the Literary Prehistory of Virtual Reality*. Oxford University Press. ISBN 0-19-988780-2.
- Sante, Luc (October 19, 2006), “The Heroic Nerd”, *The New York Review of Books*, New York, vol. 53 no. 16, p. 37
- Joshi, S. T. (1996). *A Subtler Magick: The Writings and Philosophy of H. P. Lovecraft* (3rd ed.). Wildside Press LLC. ISBN 1-880448-61-0.
- Joshi, S. T.; Schultz, David E. (2001). *An H. P. Lovecraft Encyclopedia*. Greenwood Publishing Group.

34.14 Further reading

- Anderson, James Arthur. *Out of the Shadows: A Structuralist Approach to Understanding the Fiction of H. P. Lovecraft* (ISBN 978-0-8095-3002-1) A close reading of Lovecraft’s fiction. The Milford Series, Popular Writers of Today, Vol. 75; Wildside Press, 2011.
- Burleson, Donald R. *Lovecraft: Disturbing the Universe* (ISBN 0-8131-1728-3) This book is the only volume to date analyzing Lovecraft’s literature from a deconstructionist standpoint. University Press of Kentucky, November 1990.
- Carter, Lin. *Lovecraft: A Look Behind the Cthulhu Mythos* (ISBN 0-586-04166-4), is a survey of Lovecraft’s work (along with that of other members of the Lovecraft Circle) with considerable information on his life.
- De Camp, L. Sprague *Lovecraft: A Biography* (ISBN 0-345-25115-6) The first full-length biography, published in 1975, now out of print. It reflected the state of scholarship at the time but is now completely superseded by S.T. Joshi’s biography *I Am Providence*.
- Eddy, Muriel and C. M. Eddy, Jr. *The Gentleman From Angell Street: Memories of H. P. Lovecraft* (ISBN 978-0-9701699-1-4), is a collection of personal remembrances and anecdotes from two of Lovecraft’s closest friends in Providence. The Eddys were fellow writers, and Mr. Eddy was a frequent contributor to *Weird Tales*.
- Hill, Gary. *The Strange Sound of Cthulhu: Music Inspired by the Writings of H. P. Lovecraft* (ISBN 978-1-84728-776-2).
- Joshi, S. T. *H. P. Lovecraft: A Life* (ISBN 0-940884-88-7) The most complete and authoritative biography of Lovecraft, later abridged as *A Dreamer & a Visionary: H. P. Lovecraft in His Time* (ISBN 0-85323-946-0). An unabridged reprint in two volumes of Joshi’s biography, newly retitled *I Am Providence*, was published in 2010 by Hippocampus Press.
- Joshi S. T. *The Rise and Fall of the Cthulhu Mythos* (Mythos Books, 2008) is the first full-length critical study since Lin Carter’s to examine the development of Lovecraft’s Mythos and its outworking in the oeuvres of various modern writers.
- Joshi, S. T. “H. P. Lovecraft: Alone in Space,” chapter 3 in *Emperors of Dreams: Some Notes on Weird Poetry* by S. T. Joshi (Sydney: P’rea Press, 2008: ISBN 978-0-9804625-3-1 (pbk) and ISBN 978-0-9804625-4-8 (hbk)), discusses some of Lovecraft’s weird poetry.
- Long, Frank Belknap *Howard Phillips Lovecraft: Dreamer on the Nightside* (Arkham House, 1975, ISBN 0-87054-068-8) Presents a personal look at Lovecraft’s life, combining reminiscence, biography and literary criticism. Long was a friend and correspondent of Lovecraft, as well as a fellow fantasist who wrote a number of Lovecraft-influenced Cthulhu Mythos stories (including *The Hounds of Tindalos*).

- An English translation of Michel Houellebecq's *H. P. Lovecraft: Against the World, Against Life* (ISBN 1-932416-18-8) was published by Believer Books in 2005.
- Ludueña, Fabián, *H.P. Lovecraft. The Disjunction in Being* (translation and epilogue by Alejandro de Acosta), New York, Schism, 2015 (ISBN 978-1-5058-6600-1). A study of Lovecraft's conceptions about philosophy and literature.
- Other significant Lovecraft-related works are *An H. P. Lovecraft Encyclopedia* by Joshi and David S. Schulz; *Lovecraft's Library: A Catalogue* (a meticulous listing of many of the books in Lovecraft's now scattered library), by Joshi; *Lovecraft at Last*, an account by Willis Conover of his teenage correspondence with Lovecraft; Joshi's *A Subtler Magick: The Writings and Philosophy of H. P. Lovecraft*.
- Andrew Migliore and John Stryik's *Lurker in the Lobby: The Guide to the Cinema of H. P. Lovecraft* and Charles P. Mitchell's *The Complete H. P. Lovecraft Filmography* both discuss films containing Lovecraftian elements.
- Lovecraft's prose fiction being published as corrected texts were released by Arkham House in the 1980s, and many other collections of his stories have appeared, including Ballantine Books editions and three Del Rey editions. The three collections published by Penguin, *The Call of Cthulhu and Other Weird Stories*, *The Thing on the Doorstep and Other Weird Stories*, and *The Dreams in the Witch House and Other Weird Stories*, incorporate the modifications made in the corrected texts as well as the annotations provided by Joshi.
- Lovecraft's ghost-written works are compiled in *The Horror in the Museum and Other Revisions*, edited again by Joshi.
- Some of Lovecraft's writings are annotated with footnotes or endnotes. In addition to the Penguin editions mentioned above and *The Annotated Supernatural Horror in Literature*, Joshi has produced *The Annotated H. P. Lovecraft* as well as *More Annotated H. P. Lovecraft*, both of which are footnoted extensively.
- *An Epicure in the Terrible* (Fairleigh Dickinson University Press, 1991), edited by David E. Schultz and S. T. Joshi is an anthology of 13 essays on Lovecraft (excluding Joshi's lengthy introduction) on the centennial of Lovecraft's birth. The essays are arranged into 3 sections; Biographical, Thematic Studies and Comparative and Genre Studies. The authors include S. T. Joshi, Kenneth W. Faig, Jr, Jason C. Eckhardt, Will Murray, Donald R. Burleson, Peter Cannon, Stefan Dziemianowicz, Steven J. Mariconda, David E. Schultz, Robert H. Waugh, Robert M. Price, R. Boerem, Norman R. Gatford and Barton Levi St. Armand.
- *The Intersection of Fantasy and Native America: From H. P. Lovecraft to Leslie Marmon Silko* edited by Amy H. Sturgis and David D. Oberhelman (Mythopoeic Press, 2009: ISBN 978-1-887726-12-2).

34.15 External links

- Lovecraft: Fear of the Unknown - full documentary at Snagfilms company Youtube channel
- The H. P. Lovecraft Archive
- Howard P. Lovecraft Collection in the Special Collections at the John Hay Library (Brown University).
- The H. P. Lovecraft Historical Society
- Works by H. P. Lovecraft at Project Gutenberg
- Works by Howard Phillips Lovecraft at Faded Page (Canada)
- Works by or about H. P. Lovecraft at Internet Archive
- Works by H. P. Lovecraft at LibriVox (public domain audiobooks) 
- The eBook Lovecraft Collection
- H. P. Lovecraft at the Internet Speculative Fiction Database
- H. P. Lovecraft at the Internet Book List

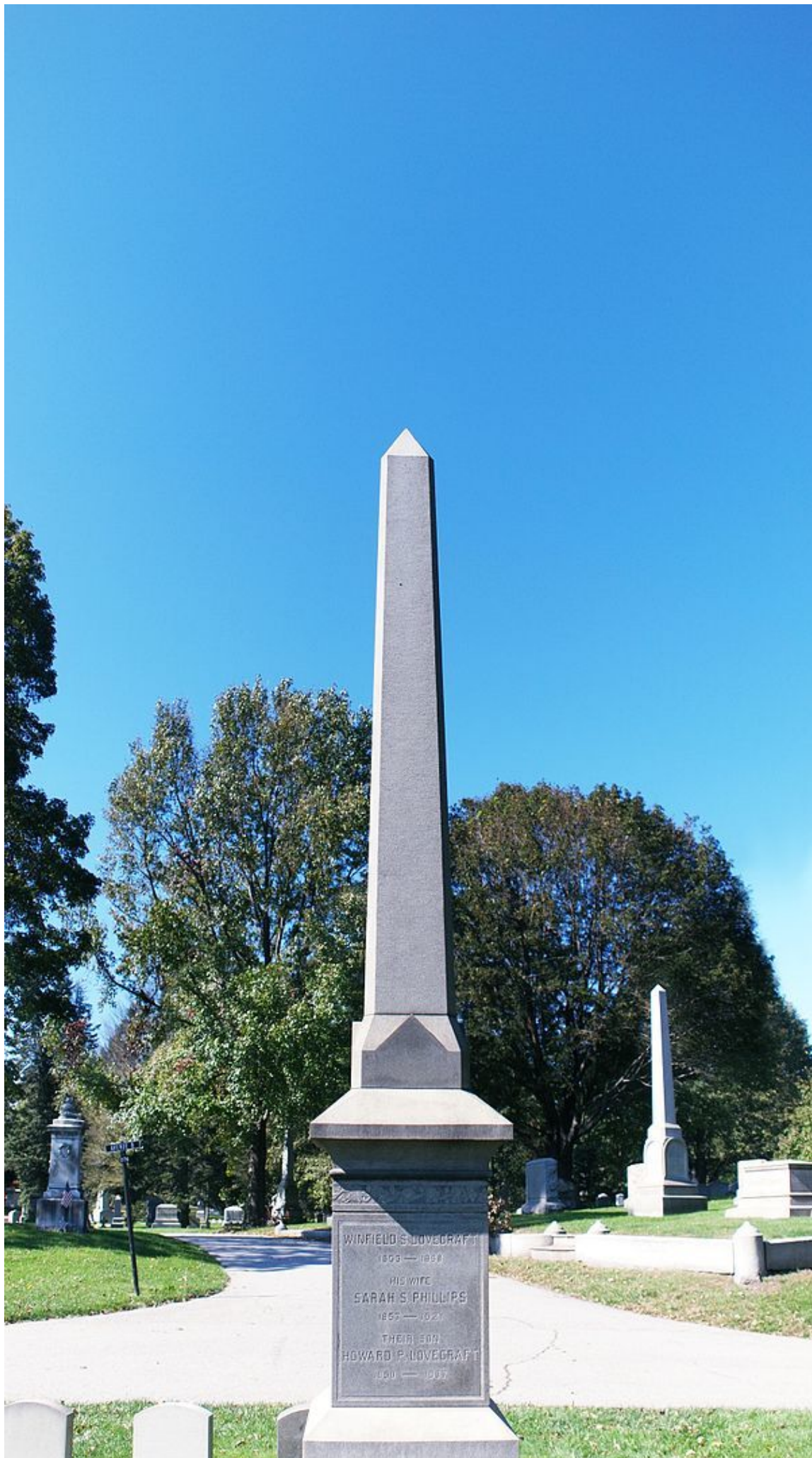
- [H. P. Lovecraft at Goodreads](#)
- [Howard Phillips Lovecraft by S. T. Joshi at *The Scriptorium* \(themodernword.com\)](#)
- [The H. P. Lovecraft Film Festival and CthulhuCon](#)
- [A Virtual Walking Tour of Lovecraft's Providence](#)
- [H. P. Lovecraft on Internet Movie Database](#)
- [H. P. Lovecraft at Library of Congress Authorities, with 113 catalog records](#)
- [Supernatural Horror in Literature as an Imagemap on Chalkboards \(containing the entire text of Lovecraft's famous essay\)](#)



Lovecraft in 1915



Lovecraft's final home, May 1933 until March 10, 1937

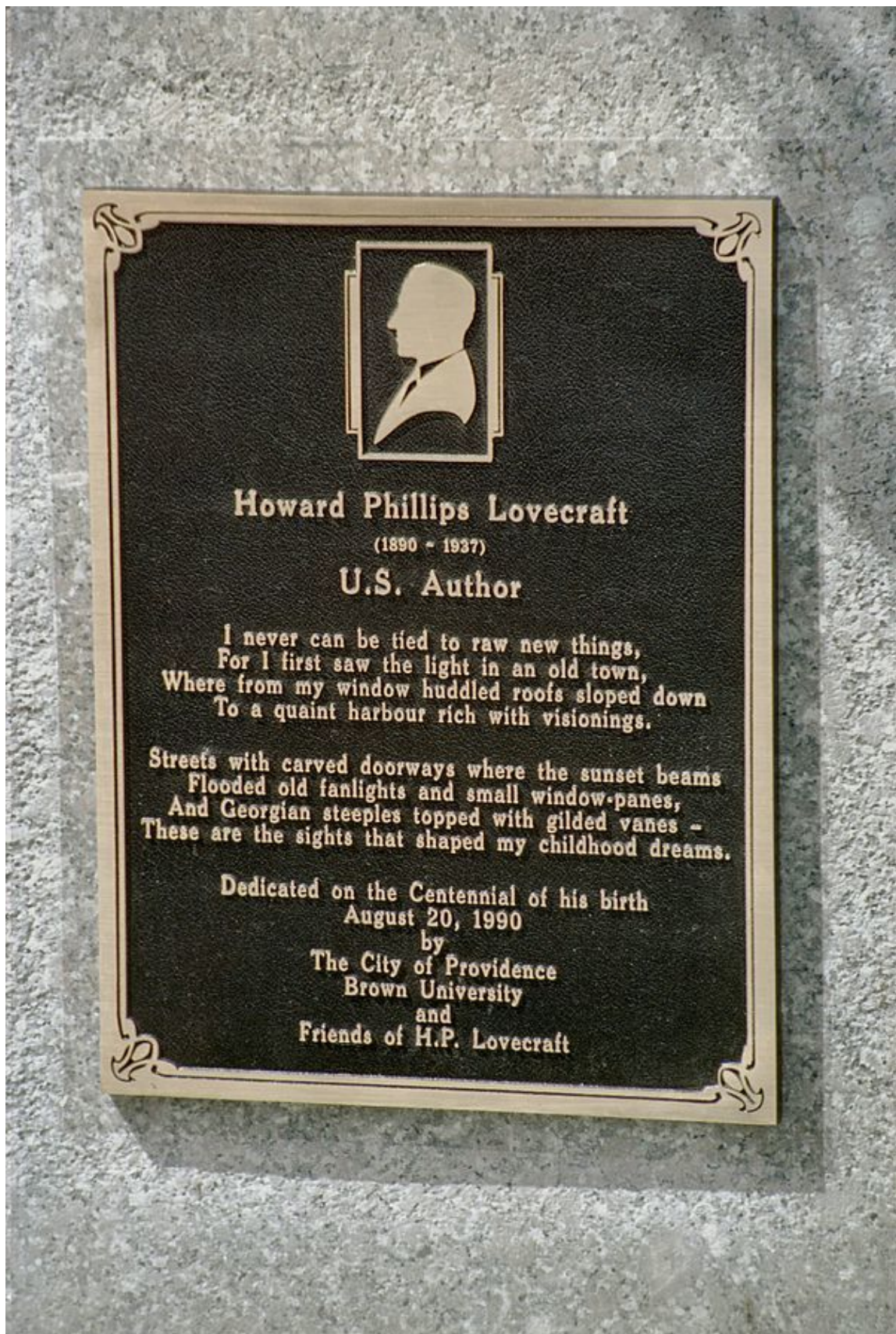




Gravestone of H. P. Lovecraft



Lovecraft Square, Providence



H. P. Lovecraft memorial plaque at 22 Prospect Street in Providence.

34.16 Text and image sources, contributors, and licenses

34.16.1 Text

- Cthulhu Mythos deities** *Source:* https://en.wikipedia.org/wiki/Cthulhu_Mythos_deities?oldid=783464301 *Contributors:* Bryan Derksen, The Anome, Dan Koehl, Skysmith, Schneelocke, Tinc, Nnh, Phil Boswell, Bearcat, Lowellian, Timrollpickering, Gtrmp, Michael Devore, Urhixidur, Freakofnurture, Xezbeth, CABAL, El C, Nkedel, PoptartKing, Runtime, Leondz, Woohookitty, Robhaskins, Jason Palpatine, Tabletop, Frungi, Marudubshinki, L-Zwei, Phoenix-forgotten, Rjwilmsi, Koavf, Josiah Rowe, HappyCamper, SpectrumDT, Chobot, Rtkat3, Theredstarswl, Gate2Valusia, Grafen, Nikkimaria, Caballero1967, Poulpy, SmackBot, 1dragon, McGeddon, RlyehRising, BPK2, HalfShadow, Septegram, Gilliam, Chris the speller, DanMat6288, Bansp, Ligulembot, Nareek, Khazar, Slinga, Tkttkk, Eridani, Midnightblueowl, Freederick, CmdrObot, Iokseng, Cydebot, Casliber, PKT, Mojo Hand, Dfgr.msc, Nick Number, J Greb, KConWiki, Mainehaven, JediLofty, MartinBot, STBot, Axlq, Dr. ROFLPWN, Katharineamy, Zerokitsune, HELLIONONE, Stefan-Jonsson, GrooveDog, Goustien, JL-Bot, TheOldJacobite, Boing! said Zebedee, Mezigue, William Ortiz, Okiefromokla, Tnxman307, Holothurion, Mikaey, SchreiberBike, Zadduel86, X'chll-at-aal, DrOxacropeles, Koumz, SilvonenBot, Jupiter Optimus Maximus, Addbot, Mabdul, Jncraton, Tassedethe, The Mummy, Yobot, KamikazeBot, AnomieBOT, MaterialsScientist, Citation bot, SnorlaxMonster, GenQuest, Shadrour, Lasermopsen, Omnipaedista, FrescoBot, Paraitus, Hecateo88, Phngluimlgwnafh95, Bgpaulus, Sapphirewhirlwind, Opsirus, Praetorian1974, Tyrogthekreep, Obsidian Soul, Ripchip Bot, 123Mike456Winston789, EmausBot, Derben-enwiki, LadyLovecraft, Dcirovic, Josve05a, Jenks24, Zargabaath, Holbenilord, Manytexts, ClueBot NG, PurpleHeartEditor, Stenvenhe, Khat199, Helpful Pixie Bot, BG19bot, X3filis, DrPhen, ZFT, BattyBot, ChrisGualtieri, Arcandam, Khazar2, Mogism, Lugia2453, Notfinn, WizWheatly, Jodosma, MatthewHoobin, Amnixiel, JackinTrade, Thefinster6172, User16052013, Fixture, G S Palmer, Filedelinkerbot, TrogledyWretched, NightXenon999, CAPTAIN RAJU, Nargubyte, Labtek00, Wikishovel, Andrew Jonathan Low, Son of Lovecraft and Anonymous: 251
- Azathoth** *Source:* <https://en.wikipedia.org/wiki/Azathoth?oldid=784419496> *Contributors:* Bryan Derksen, Oliver Pereira, Birchtree, Schneelocke, Khym Chanur, Phil Boswell, Chris Roy, Lzur, Gwalla, DocWatson42, SamB, Eustace Tilley-enwiki, Eequor, Andycjp, Khaosworks, Kuralyov, Hobart, Artw, Zetawoof, Petdance, PoptartKing, InShanee, Alex '05, ClockworkSoul, Axeman89, Marasmusine, TheGoblin, Grika, Kiergray, Marudubshinki, L-Zwei, NebY, Phoenix-forgotten, Koavf, Harry491, Amire80, Himasaram, MarnetteD, FlaBot, Gurch, SpectrumDT, Chobot, Erachima, RussBot, Vladislav Draculea, Kyorosuke, Pagrashtak, WAS, CLAES, Shawnc, Willbyr, Attilios, SmackBot, RlyehRising, Bluebot, Alfoor, Sunnan, Fiziker, Atropus, Nareek, General Ization, Syrcatbot, Hypnosifl, Wizardboy, Iridescent, TerryE, Octane, LadyofShalott, SohanDsouza, Mika1h, Cahk, Future Perfect at Sunrise, Ebyabe, Epbr123, JustAGal, Dekkanar, Hoblok, Alphamalice, New Babylon, Elizabennet, Bongwarrior, Boffob, GimliDotNet, Zouavman Le Zouave, R'n'B, Ian.thomson, RoboMaxCyberSem, Iamazathoth, TXiKiBoT, Jackfork, Modal Jig, Habaneroman, BotKung, 0x539, Metal Gear VVVVV, Falcon8765, NinjaRobotPirate, James Haughton, Amdf, Hotfuss2004, Editor2020, Addbot, Favonian, Death One, Numbo3-bot, Jarble, Contributor777, Yobot, Enjoydrawn, Em80, AnomieBOT, Cavarone, Ulric1313, MaterialsScientist, Are you ready for IPv6?, Citation bot, LilHelpa, Ekwos, Blappo, Omnipaedista, Khelbenn, FreeKnowledgeCreator, Tom.Reding, Serols, Jauhienij, FoxBot, ImFromNASA, Beyond My Ken, EmausBot, Bezerek, ClueBot NG, Tholme, BG19bot, Flax5, Mysticete, BattyBot, ChrisGualtieri, Dantedimnox, Weirdwithcoffee, CensoredScribe, Paleface Jack, LahmacunKebab, JaconaFrere, G S Palmer, AKS.9955, Goatariok, Julietdeltalima, Ah3kal, CAPTAIN RAJU, The Quixotic Potato, Kadath9969 and Anonymous: 133
- Byatis** *Source:* <https://en.wikipedia.org/wiki/Byatis?oldid=778313225> *Contributors:* Bryan Derksen, David Gerard, Kwill, SteinbDJ, RussBot, Gate2Valusia, Mike Dillon, SmackBot, RlyehRising, Hmains, Nareek, Mmounties, Mika1h, Addbot, Lightbot, Citation bot, CXCV, BG19bot, BattyBot, Mogism and Anonymous: 8
- Ramsey Campbell deities** *Source:* https://en.wikipedia.org/wiki/Ramsey_Campbell_deities?oldid=740869520 *Contributors:* Kuralyov, Urhixidur, Firsfron, Pol098, NawlinWiki, Ramsey Campbell, SmackBot, Nareek, Chickenflicker, Sixhundredandsixty, Anchor Link Bot, Lightbot, James500, Atropus, NawlinWacky, Jonathansuh and Anonymous: 11
- Lin Carter deities** *Source:* https://en.wikipedia.org/wiki/Lin_Carter_deities?oldid=783325257 *Contributors:* Kuralyov, SmackBot, BPK2, Oatmeal batman, Nareek, Midnightblueowl, Thijs!bot, SieBot, Goustien, Anchor Link Bot, DrOxacropeles, Addbot, Yobot, Fortdj33, Obsidian Soul, BG19bot, EmmetEarwax, ChrisGualtieri, Pezko and Anonymous: 9
- Cthugha** *Source:* <https://en.wikipedia.org/wiki/Cthugha?oldid=735624981> *Contributors:* Bryan Derksen, Delirium, Schneelocke, Timon-enwiki, Viriditas, Ceyockey, YurikBot, Saruoh, Gate2Valusia, CLAES, SmackBot, RlyehRising, Bluebot, Nareek, Fig wright, Mika1h, Casliber, Thijs!bot, Hoblok, Gwern, Addbot, Omnipaedista, Erik9bot, Fortdj33, G S Palmer and Anonymous: 17
- Cthulhu** *Source:* <https://en.wikipedia.org/wiki/Cthulhu?oldid=784160967> *Contributors:* The Epopt, Dan-enwiki, Bryan Derksen, Tarquin, Malcolm Farmer, AlexWasFirst, PierreAbbat, Caltrop, Tox-enwiki, Frecklefoot, Michael Hardy, Dante Alighieri, Dan Koehl, Ixfd64, Frank Shearar, Paul A, Ihcoyc, Chrishorrock, Snoyes, Darkwind, Caffelice-enwiki, Schneelocke, Mulad, RickK, Stone, Wik, Tinc, Foodman, Tpradbury, Motor, Cleduc, Morwen, Omegatron, Ccady, Mackensen, Khym Chanur, Optim, Finlay McWalter, Phil Boswell, Jaredwf, Moriori, Mirv, SchmuckyTheCat, Litefantastic, Meelar, Auric, LGagnon, Sheridan, Hadal, Wereon, Tea2min, Dominick, Gwalla, JamesMLane, Christopher Parham, SamB, Janna Silverstein, Holizz, BenFrantzDale, MSGJ, Ausir, Fboyd, Frencheigh, Gilgamesh-enwiki, Joshuaapaquin, Prosfilaes, Eequor, Jonathan Grynspan, J. 'mach' wust, SarekOfVulcan, Yath, Sonjaaa, OverlordQ, Bringa, Kusunose, Khaosworks, Jossi, Mihoshi, Mikko Paananen, Recycler1973, Kuralyov, M.e, Joyous!, Tromatic, MementoVivere, Adashiel, Trevor MacInnis, Canterbury Tail, Monkeyman, EugeneZelenko, Jkl, Discospinster, Rich Farmbrough, Zak Arntson, Night Gyr, Pk2000, Ignigot, El C, Kwamikagami, Visualerror, Senori, Rpresser, Stesmo, AmosWolfe, Octavius-enwiki, Wilfredo Martinez, Smalljim, John Vandenberg, Kevin Myers, Nicke Lilltroll-enwiki, Giraffedata, Zr40, Apostrophe, DCEdwards1966, Perceval, Nkedel, OGoncho, Alansohn, Mark Dingemans, Snarkout, Don Reba, CyberSkull, Dachannien, DrBat, Ramdac, Redfarmer, Muti, InShanee, Alex '05, SeanDuggan, DreamGuy, Snowwolf, Schaefer, Wtmitchell, Velella, SidP, Dazuro, Fourthords, Runtime, Jobe6, Pegritz, Wsloand, Alai, Redvers, Ringbang, Saxifrage, Falcorian, Tariqabjotu, Johnwcowan, Ange, Bacteria, Woohookitty, Shreevatsa, Jdorge, Camw, LOL, Jason Palpatine, Tekniklr, Zenoseiya, Mikedelong, WadeSimMiser, GeorgeTSLC, Azathar, Zaorish, Canadian Paul, Hellome, Sega381, Psi edit, GraemeLeggett, Kiergray, Radiant!, Wgsimon, Mandarax, LimoWreck, Ashmoo, Marcg106, L-Zwei, Volland, Bunchofgrapes, JIP, RxS, NebY, Phoenix-forgotten, Tlroche, Funkymuskrat, Ketiltrot, Sjö, Squideshi, Rjwilmsi, Nightscream, Koavf, CyberGhostface, Chipuni, Jweiss11, Urbane Legend, Josiah Rowe, FimgentJedi, Mo-Al, ElKevo, DouglasGreen-enwiki, Bensin, The wub, AshyRaccoon, Remurmur, Sango123, JamesEG, Astatine, Ian Pitchford, Heilemann, Crazycomputers, Avalyn, Klosterdev, RexNL, Whateley23, Orborde, Brendan Moody, Drumguy8800, Ben Babcock, DesdinovaUK, Argyrios Saccopoulos, SpectrumDT, LupusCanis, DVdm, Stoive, Xtine66, VolatileChemical, Scoo, EamonnPKeane, Hairy Dude, Rtkat3, Andyroid, Midgley, RussBot, Michael Slone, Saruoh, Sarrandin,

Naysayer, Majin Gajira, TheDoober, Chuck Carroll, SluggoOne, Yamara, Critical.solver, Lord Voldemort, C777, Lavenderbunny, Randall Brackett, Baduin, NawlinWiki, Vyran, Maggu, SEWilcoBot, Gate2Valusia, The Merciful, TrashLock, BryanJones, Caiyu, PhilipC, RUL3R, Voidxor, Misza13, NpaK13, Asarelah, DRosenbach, BusterD, Kkmurray, 7Munkys, Pegship, Sandstein, Blueyoshi321, Show no mercy, Magiluke, Jwissick, Anghammarad, Jagers, Canley, Shawnc, Nae'blis, Shyam, Eeee, Thermaland-enwiki, Caballero1967, Nightscrawler, Staxringold, Viciarg, Benjaminmin, DisambigBot, Katieh5584, IanWatson, Pfistermeister, LakeHMMO, Jr9999, DVD R W, Borisbaran, IslandHopper973, Attilios, MacsBug, True Pagan Warrior, SmackBot, TheBilly, ManaUser, EvilCouch, Bobet, Idragon, Comicsubversion, Hanchi, InverseHypercube, Henriok, McGeddon, David.Mestel, Wegesrand, Clpo13, RlyehRising, Dellidot, Jab843, Oohp, HalfShadow, Mrmewe, Haiiro, Septegram, Yamaguchi, Vassiana, Gilliam, Ohnoitsjamie, Psiphior, Happywaffle, Bdobyns, Qwasty, Dogbreathcanada, Jprg1966, Thumperward, Greatgavini, Silly rabbit, Hibernian, Renamed user Sloane, Xx236, Robth, Colonies Chris, Scwlong, Miguel1626, Laura Anglin, Krsont, CorbinSimpson, Aldaron, Gohst, Kandarín, X-Flare-x, Cellscape, Urahara, Cubbi, Shadow1, Janors, Just plain Bill, SpaceLem, TenPoundHammer, Pawsplay, Esrever, Harryboyles, Rklawton, Eekyeesh, Nareek, Kuru, Quadratus, Carnby, Heimstern, Gobonobo, Kilowog1, Kevmin, Velour, Sir Nicholas de Mimsy-Porington, Ctrl-Alt-Dimension, Mgi-ganteus1, Triacylglyceride, Jacquismo, Clore, IronGargoyle, Pennyforth, Vesperholly, Soulkeeper, JHunterJ, Andypany.UK, Nsheetz, Martinp23, Optakeover, Midnightblueowl, ChunkMuffin, Chunkmunky, Chris Stangl, Jackalodeath, Zygur, Jc37, Norm mit, Asatrüer, GuardianZ, EDDY AGAIN, BranStark, Iridescent, Wjejskenewr, Igoldste, Tony Fox, Octane, Majora4, OtakuMan, IronChris, Mike-lima-enwiki, Aoecean, JForget, CRGreathouse, CmdrObot, Deon, Lord Cthulhu, Danial79, Calibanu, Edward Vielmetti, Timdugas, Kitofox, Sampi Europa, Trails, Reahad, Chris handforth, ShelfSkewed, Lentower, Neelix, Superoxen, Dalen talas, Mattbuck, CapDac, Elyscape, KXL, Jac16888, Cydebot, Acolyte of Discord, Dennette, Treybien, MC10, Gogo Dodo, CorpX, ST47, Nojika, Soeternans, Stoderby, DumbBOT, Lewisskinner, Ebyabe, Casliber, Lid, Thijs!bot, Epr123, Elfred, Qwyrxian, Pstanton, Fishies Plaiice, Luigifan, Trevyn, Marek69, Asaba, X Kolchak X, Dfrg.msc, Core2theright, AntiVandalBot, MrMarmite, Widefox, Guy Macon, Masamage, Seer of Shadows, Waerlog, Dioxholster, Spencer, Lovcraftian, Kent Witham, Kaini, X4n6, DagosNavy, JAnDbot, Defective, Husond, Skomorokh, Db099221, Canticle, Pftupper, TAnthony, Doctorhawkes, Bentruwe, Steveprutz, Kunderhill, Bongwarrior, VoABot II, RandoCheese, JNW, Father Goose, Duggy 1138, Jupitermenace, PenguinJockey, Lonestar BC, Cgingold, Darklionheart728, BatteryIncluded, Boffob, Ours18, Freticat, Cpl Syx, SlamDiego, DerHexer, Coffeepusher, Rydra Wong, Bellatea, Eeera, Nodekeeper, Thompson.matthew, Gwern, MartinBot, GimliDotNet, Shadowphrogg32642342, WhyTanFox, Xsmasher, Jonathan Hall, ColorOfSuffering, CommonsDelinker, Per Hedetun, Ash, Francis Tyers, Cnawan, Darrick666, Thirddright, Abecedare, Ville V. Kokko, Philologia Sæcularēs, Uncle Dick, NumbahXIII, KrytenKoro, A Nobody, Ian.thomson, Meakin, Austin512, Sfajrat, Ntoreallydavid, OAC, AbyssNess, Broazen, NewEnglandYankee, Manuel.Frutos, Trilobitealive, Touch Of Light, Toon05, Tophatdan, Takaia, KylieTastic, JSarek, Tygrrr, Bonadea, Useight, JulesVerne, Dontfeedmygiraffe, Spaticus, Cielmort, Bartleby191, Rucha58, Chaos5023, Jeff G., Jmrowland, Rtrace, Berimbau1, Philip Trueman, TXiKiBoT, Anonymous Dissident, +Ibaka, Geistertanz, BwDraco, SotiCoto, AllGloryToTheHypnotoad, EgoBurnswell, DieBuche, Raymondwin, Ilyushka88, 0x539, Saturn star, RiverStyx23, Madhero88, Metal Gear VVVVV, Muninn Crow, Ultratone85, SheffieldSteel, Milkbreath, Tizioloco, Falcon8765, The Devil's Advocate, Mamulator, Jsde, Toa of Gravity, Radioactive afikomen, Horus86, SieBot, Ceci Rose, Ethel Aardvark, Keskival, Mysticeyes, Sonology, Fcmk, SheepNotGoats, Wincelsea, Rob.bastholm, Yintan, Futurenaut, Happysailor, Flyer22 Reborn, Nosferatu5, Testacate, Elcobbola, Jbr999, Doctorfluffy, Oxymoron83, Faradayplank, Bartek-Chom, Goustien, Bagatelle, LSmok3, KoshVorlon, VR999, SomeGuyRunning, AlexeyTOD, Mygerardromance, Wiki-BT, Xorphan, Dabomb87, Flyboy's Corpse, McFroger3, Rubuskenya, Cuntmagic, WikipedianMarlith, FaithlesstheWonderboy, Ratemonth, Martarius, Cflann01, Jserge, ClueBot, Logan9a, Xipe Totek, Nerdynerdnerdthenerdnone, CaptainJae, Fyfer, The Thing That Should Not Be, Rjd0060, Dungeon Master 3.5, Klumpper, Rhaleblian, Drmies, TheOldJacobite, Uncle Milty, Boing! said Zebedee, Mezigue, Counter-VandalismBot, Blanchardb, Mad031683, Trivialist, Mack Harris, Cirt, EmRyS JB, Vulture19, KJacket0, Burst tool, Lpivonka, Spartanof-faith, Nymf, -Midori-hana-, Jusdafax, PyroTronX, FilmFiend21, BobKawanaka, Globedog727, Alejandrocaro35, Rhododendrites, Amdf, Dfsgjkgfhdg, Aomarnirv, Millionsandbillions, Arjayay, SpudHawg948, Iohannes Animosus, Jimmy roast, Tnxman307, Cufuniasma, Fdsasdlk, JasonAQuest, ChrisHodgesUK, Truth is relative, understanding is limited, Acabashi, Mavericstud9, DumZiBoT, SuddenFrost, Divedeep129, XLinkBot, Serpentinight, Avoided, Cthulhu77, Deupd u, Mifter, Kbdankbot, Addbot, Proofreader77, WmGB, Some jerk on the Internet, Atethnekos, Andreascg, GyroMagician, Download, Mwltruffaut, Glane23, Chzz, Tide rolls, ש ך ך ך, Jan eissfeldt, Teles, Bartledan, Dr quail radiology, Swarm, Kurtis, Luckas-bot, Yobot, Tohd8BbohithuGh1, Wikipedian2, Lacrymocerphale, Sarrus, Ilikepie2746, AnomieBOT, DemocraticLuntz, Sanzen-Baker, Teethmonkey, Jim1138, Mintrick, Aogilmor, Yamsidbooker, Snakeappletree, Materialscentist, Citation bot, Donbribon, OllieFury, Eumolpo, ArthurBot, LiHilpa, Ekwo, Lloydsd, Jshaff92, JimVC3, Alexanderunderthesea, Auraceon, Acebulf, Dude41042000, Credop, Rodriguezx123, VanishedUser sdu9aya9fs783, Anonymous from the 21st century, Cthulhuallhail, Twerfampire, Omnipaedista, Nate N River, Amaury, 78.26, Cdaemon, Meatspider, A. di M., A.amitkumar, Soiherduliek-mudkipzmofo, Swholst, FrescoBot, Razz14554, LucienBOT, Lothar von Richthofen, TimonyCrickets, Frekedek, D.M.DemonicPanda, FluffyBegemot, Hastur1, Tetraedycal, Mr.ogren, Mrballa110, Citation bot 1, Jrm9996, Emgee1129, DrillBot, DKMell, Glass spiders, Pinethicket, I dream of horses, Elpimpo magneto, Tom.Reding, Pmokeefe, Zaluzar, Phearson, Serols, Bfg3, Isofox, Trappist the monk, Am4men, Captain5000, YoursBadDay, Dndboynekk, Raidon Kane, Praetorian1974, Animefanatic5602, Reaper Eternal, TheGrim-Reaper NS, Illyerem, Everyone Dies In the End, Mellemel, Kisdad, Tbotch, Bobjeb1989, DARTH SIDIOUS 2, Armenian-Polish Commonwealth, Tpettit, Beyond My Ken, Captain Thoster, Noommos, Skamecrazy123, Chuck369, Zaq, EmausBot, Mordgier, Six-thirty-three, GoingBatty, RA0808, NotAnonymous0, Deovera94, DotKuro, Wikipelli, Dcirovic, ToxicXenomorph, Scottish8x, The Blade of the Northern Lights, Munkirs101, Harry Blue5, Volvolga, Josve05a, MithrandirAgain, Trondelarius, Alpha Quadrant, Azuris, H3llBot, Mawxter, Wayne Slam, Hgifford, Bgwarrior, JoeSperrazza, AriZonaRosa, CowGuyd4, Mattypiper, Donner60, Nideovinja, Pixelsnader, Carmichael, Status, Noah.Berketo.On.the.Download, Peter Karlsen, Senator2029, ResidentAnthropologist, Durango3000, Jono-Johnson64, Cgt, ClueBot NG, Lucaspeng, Rickymerrick, Veritas98, TroochiPoggy, Thebonezone, Satellizer, Rmcn126, PurpleHeartEditor, Blackdynomight, Frerin, Celestialmonk, Kcolbin, Cntras, Allykittiez, Asukite, Larry.biscuit, MRSakamoto, Widr, Cthulmunsterofdeath, Yvonneym, Buikikaesu, Khat199, Kanageddaamen, Deutschmark82, VTheSystemV, HMSSolent, Colin2794, Plantdrew, Lowercase sigmabot, BG19bot, Island Monkey, Mike2learn, Rolf172, SIN JONES, Flax5, Vagobot, Heiscastiel, Karrow-enwiki, CrazyPieriot, Haraxon, PhnomPencil, Smjbrady, Hallows AG, MusikAnimal, Thedreamsmasher, Shadowofsoulz, Jcriz99, Rodrigue pellaud, JuniperRed, Dino-Mario, CitationCleanerBot, Verevol, Voraxith, Mimjorisson1971, Snow Blizzard, Jasonisaboss, Pyroflame1996, Glacialfox, Tylerknightofcadiz, BattyBot, David.moreno72, Bluerim, I Bring You The Truth, RedSoxFan2434, Dissident93, Mr. Guye, TwoTwoHello, Lugia2453, Frosty, Little green rosetta, Anunnaki777, Telfordbuck, Cadillac000, Tracytisdale, Benjaminsveigaard, Ekips39, Neighisayneigh, Link04200, Epicgenius, Secondhand Work, Eyesnore, IEditWikisForFun, Grenpero, Metal Hamster, Cthulhu2, Sunny Nights, Puppylimbs, Jimmywilltouchyou, DaCrysby, Amnixiel, Myconix, JamieG01, Haloman344, Jekferrous, Saxophire, Maercec14, Citrusbowler, Damastermikey, Ilikeapplesauce, Sam Sailor, Enerjak 7, MagicatthemovieS, Snowsuit Wearer, Justin.Parallax, Knowitall987, JaconaFrere, Cthulu4lyf, Alaskanprincess, Chickenoftlight, Francis98, Filedelinkerbot, Vieque, Goblinsark17, Mehendri Solon, Jawmc, Cthulululu, Camster121, Millatime21, Parkour life, Lovesdarkness, Robyfox67, Crystallizedcarbon, Goatariok, Frankson1996, Julietdeltalima, RegistryKey, JackWitcher, Tasuki234, Flash0627, Glapagose17, Trickdaddyfunkystuff, Moustachio69, NightXenon999,

DiscantX, Gwakamoly, Cthulhu lover99, Underscore, Zxxxfire, BBWolfman, KWWight, WaterboyGamer80, Actuallyboyscouts, DBZvsGT, Andreas Rubix, ForTheStory, Nopememez, Borderlandor, PlasmaPerfi, My Chemistry romantic, Pwnhenge, Oluwa2Chainz, Roseythewolf, Sro23, Tropicalkitty, Edmund Cumberson, Meowmilk, Nac Mac Chrome, CAPTAIN RAJU, Humblesandwich, Deeznuts15gt, Poop60009, Yodamcsmoda, H.dryad, Imazombii, NishiroK123, Godlikefoot, Vastevilknivil234, Kadath9969, Apathyyy, GreenC bot, Kevlarr82, John "Hannibal" Smith, Jacobabrown15, Schulrm77, DavidbiddulphISnotverynice, SkoglandSkogland, Capncorkscraw, Cthulhu the old one, Shfinkle Bobbins of Narnia, SnowShield, God's Godzilla, Ranch42, Wikishovel, RavenBoy13, Restoring Pages, DrStrauss, Jettrex3, Cyrus the Penner, Gudsucc, Dat boiardee, Tompop888, Cubanpete123123123, Gabriellacamacho02, Ptp100, WIKIuseramontero1, Ririblob, Manchild5 and Anonymous: 1739

- **Cthulhu Mythos supernatural characters** *Source:* https://en.wikipedia.org/wiki/Cthulhu_Mythos_supernatural_characters?oldid=763572786 *Contributors:* Cyde, Paul A, Kuralyov, Rich Farmbrough, RJFJR, Nightstallion, Rjwilmsi, Koavf, TexasAndroid, SmackBot, RlyehRising, Oatmeal batman, Reycount, Ligulembot, Nareek, Syrcatbot, CmdrObot, Drinibot, Cydebot, Gavia immer, Jeepday, Fratrep, Anchor Link Bot, Addbot, Yobot, Citation bot, Helpful Pixie Bot, BattyBot and Anonymous: 5
- **Cthylla** *Source:* <https://en.wikipedia.org/wiki/Cthylla?oldid=783630998> *Contributors:* Bryan Derksen, Schneelocke, Robbot, Klemen Kocjancic, Xezbeth, Saga City, Cthulhu2000, Kyorosuke, Gate2Valusia, SmackBot, RlyehRising, Bluebot, Nareek, Clarityfiend, Mika1h, Wiae, DumZiBoT, Fortdj33, Tyrogthekreeper, EmausBot, BG19bot, Magic links bot and Anonymous: 9
- **Cyægha** *Source:* <https://en.wikipedia.org/wiki/Cy%C3%A4egha?oldid=741416186> *Contributors:* Bryan Derksen, Danny, LGagnon, Satori, Cohesion, Nsaa, Cthulhu2000, Gate2Valusia, SmackBot, RlyehRising, Bluebot, Nareek, Mika1h, MER-C, Ximetmongrut, VolkovBot, Guillaume2303, Orcoteuthis, Addbot, Lightbot, Mintrick, Citation bot, Omnipaedista, DrilBot, AvicBot, Helpful Pixie Bot, BG19bot, Souslallune, WizWheatly, Bender the Bot and Anonymous: 23
- **Ghatanothoa** *Source:* <https://en.wikipedia.org/wiki/Ghatanothoa?oldid=760076198> *Contributors:* Bryan Derksen, DavidLevinson, Rebrane, Everyking, Vsmith, Sietse Snel, Cmdrjameson, Jonasaurus, PoptartKing, GeorgeTSLC, Cthulhu2000, L-Zwei, Koavf, FlaBot, Bgwhite, Gate2Valusia, Asarelah, SmackBot, RlyehRising, BPK2, Chris the speller, Bluebot, Ligulembot, Nareek, Novangelis, Mika1h, Siddharth Mehrotra, Superx, Clerks, STBotD, VolkovBot, Stephe3, Jupiter Optimus Maximus, Addbot, Yobot, Operaangel, Mintrick, Citation bot, LilHelpa, Omnipaedista, FreeKnowledgeCreator, John of Reading, KLBot2, BG19bot, Flax5, BattyBot, Matt Wileyto, WizWheatly, BrayLockBoy, ComicsAreJustAllRight and Anonymous: 27
- **Gla'aki** *Source:* <https://en.wikipedia.org/wiki/Gla'aki?oldid=773891160> *Contributors:* Bryan Derksen, Llavigne, Auric, Roadkill, Xti-naS, JasonAsher, Kesh, KevinOkeeffe, Staples, Quuxplusone, Clardan, Gate2Valusia, Ramsey Campbell, SmackBot, RlyehRising, Bluebot, Nareek, Mika1h, Picus viridis, Gomro, 0x539, Legobot, AnomieBOT, Citation bot, CXCV, Fortdj33, Tyrogthekreeper, Weriethe, CitationCleanerBot, BattyBot, Dschslava, WizWheatly, GreenC bot and Anonymous: 16
- **List of Great Old Ones** *Source:* https://en.wikipedia.org/wiki/List_of_Great_Old_Ones?oldid=759572938 *Contributors:* Bryan Derksen, Cyde, Kuralyov, Arthana, Cromwellt, Marudubshinki, BD2412, L-Zwei, Koavf, Heah, FlaBot, Whateley23, Quuxplusone, SpectrumDT, Chobot, YurikBot, Ytrottier, Gaius Cornelius, Kyorosuke, Nightmare X, Asarelah, SmackBot, Mugutolishnaban, RlyehRising, Yamaguchi[?], Chris the speller, Dogbreathcanada, Droll, KaiserbBot, Kyuss-Apollo, Ligulembot, Nareek, Tkktk, CmdrObot, Xeno, Gomro, Ekotkie, Pahari Sahib, Djkrainik, Nappinenä, Lamro, Aspects, James Haughton, Hasteur, Addbot, Yobot, Eric-Wester, Citation bot, I dream of horses, Tom.Reding, Trappist the monk, AvicBot, Ibraxanon the Half-Ghoul, Ego White Tray, Osinistrion, ClueBot NG, MerllwBot, Helpful Pixie Bot, Mr. Paskakakkakorv, BG19bot, Flax5, MusikAnimal, BattyBot, Penguinato23, Liz, Knife-in-the-drawer, Gulumeemee, Erik Cappuccio, SMHake and Anonymous: 46
- **Hastur** *Source:* <https://en.wikipedia.org/wiki/Hastur?oldid=783734288> *Contributors:* Bryan Derksen, Roadrunner, Geoffrey-enwiki, William M. Connolley, Emperor, Schneelocke, Khym Chanur, Dimadick, Phil Boswell, Sheridan, Wereon, DocWatson42, Ddama, Neile, Kit Foxtrot, Oneiros, Aeconley, DragonflySixtyseven, Pat Berry, Kuralyov, Alperen, Mike Rosoft, Narsil, Calair, Solios, Amos Wolfe, Artw, Aquillion, Jason One, Anthony Appleyard, PoptartKing, DrGaellon, Zorblek, GeorgeTSLC, Marudubshinki, L-Zwei, Haikupoet, Bubuka, Koavf, Josiah Rowe, FlaBot, Margosbot-enwiki, Stormwatch, Algebraist, Saruoh, Kyorosuke, CLAES, Bushing, JDSpeeder1, SmackBot, McGeddon, RlyehRising, PedroAillard, SeanAhern, Friend of Mine, Vina-iwbot-enwiki, Nareek, Acrillic, Clarityfiend, Skorpion87, Mika1h, Ksoileau, Smeazel, Thijs!bot, Qwyrxian, Kaini, Elizabennet, Timtoon, ***Ria777, Shadzar, Balko Kabo, Elcalen, MewKeere, Radon210, Deadlyhair, Fuddle, Glavias, ImageRemovalBot, Martarius, FlamingSilmaril, Niceguyedc, Sangelia, Lulu71339, Urchar, Addbot, Tide rolls, Killy mcgee, Luckas-bot, Yobot, AnomieBOT, Mintrick, MaterialsScientist, Citation bot, Omnipaedista, Chaeheel Riens, FrescoBot, Adam9389, Dazedbythebell, Alopec1197, FoxBot, Yunshui, XinaNicole, Mcc1789, Helpful Pixie Bot, BG19bot, Detective Malone, ChrisGualtieri, Alexwho314, WizWheatly, Paleface Jack, Monkbob, Tophet, Ahvienna, Guise, Zorkonio, Kadath9969, Jith12, Andrew Jonathan Low, Big Ounce and Anonymous: 123
- **High Priest Not to Be Described** *Source:* https://en.wikipedia.org/wiki/High_Priest_Not_to_Be_Described?oldid=709134493 *Contributors:* Vicki Rosenzweig, Dimadick, Astronautics-enwiki, Chris Roy, Nilmerg, Auric, Belarius, Ceyockey, Hojmachong, Koavf, TexasAndroid, Gate2Valusia, SmackBot, RlyehRising, Bluebot, Mika1h, Treybien, Hit bull, win steak, ***Ria777, Dantonian2, Laz34567, NinjaRobotPirate, Goustien, Xme, Yobot, Citation bot, Amaury, Shadowjams, Zanne, ClueBot NG, BG19bot, Flax5, BattyBot, HEYY-youBABYyouDONT and Anonymous: 19
- **Ithaqua** *Source:* <https://en.wikipedia.org/wiki/Ithaqua?oldid=751105097> *Contributors:* Bryan Derksen, Shsilver, Tedernst, Fuzheado, Mihoshi, Kuralyov, MakeRocketGoNow, MBisanz, Cmdrjameson, Tony.meijer, Pearle, Grutness, PoptartKing, BDD, Ceyockey, Marudubshinki, Kbdank71, Koavf, RussBot, Gate2Valusia, SmackBot, RlyehRising, Radagast83, Nareek, Theotherness, Mika1h, Neelix, Cydebot, Treybien, Picus viridis, Alphachimpbot, Aebliiss, STBot, Sgorton, SHARU(ja), JasonAQuest, PL290, Addbot, Yobot, Citation bot, Omnipaedista, Alopec1197, Obsidian Soul, BG19bot, BattyBot, KWWight, Salyavin1979 and Anonymous: 23
- **Henry Kuttner deities** *Source:* https://en.wikipedia.org/wiki/Henry_Kuttner_deities?oldid=779452905 *Contributors:* Rpyle731, Jon-rock, SmackBot, Nareek, PKT, WinBot, Natg 19, Wiae, Goustien, Anchor Link Bot, AnomieBOT, Arcanafex, Zanne, Röhmöfanti, Jakk42, Sleepdelay and Anonymous: 12
- **Lu-Kthu** *Source:* <https://en.wikipedia.org/wiki/Lu-Kthu?oldid=566670345> *Contributors:* L-Zwei, Racklever, Acroterion, Goustien, Addbot, Fortdj33, Tyrogthekreeper, ZéroBot and Khat199
- **Brian Lumley deities** *Source:* https://en.wikipedia.org/wiki/Brian_Lumley_deities?oldid=783028564 *Contributors:* Auric, Kuralyov, SmackBot, Nareek, Thijs!bot, WinBot, JediLofty, Anchor Link Bot, DrOxacropeles, Addbot, Homyakchik, PigFlu Oink, Tyrogthekreeper, Slon02, AdventurousSquirrel, WizWheatly, Magic links bot and Anonymous: 17

- **Mordiggian** *Source:* <https://en.wikipedia.org/wiki/Mordiggian?oldid=763177429> *Contributors:* Andrewman327, Feydey, Gate2Valusia, That Guy, From That Show!, SmackBot, RlyehRising, Bluebot, Sangrolu, Nareek, Mika1h, VolkovBot, Addbot, Yobot, AnomieBOT, Citation bot, CXCv, SassoBot, Fortdj33, HRoestBot, Tyrogthekreep, BG19bot, BattyBot, GreenC bot and Anonymous: 12
- **Nodens (Cthulhu Mythos)** *Source:* [https://en.wikipedia.org/wiki/Nodens_\(Cthulhu_Mythos\)?oldid=772586758](https://en.wikipedia.org/wiki/Nodens_(Cthulhu_Mythos)?oldid=772586758) *Contributors:* Bryan Derksen, Goblin, Schneelocke, DocWatson42, Eequor, Eronarn, Kuralyov, Nightstallion, Marudubshinki, Koavf, Zotel, YurikBot, RussBot, Gaius Cornelius, Baduin, SEWilcoBot, Gate2Valusia, CLAES, Doktor Waterhouse, That Guy, From That Show!, SmackBot, RlyehRising, Eskimbot, Bluebot, Syrcatbot, Mika1h, Qwyrxian, B33R, BotKung, MelonBot, Manhole69, Marcos G. Tusar, Addbot, AnomieBOT, Citation bot, Omnipaedista, FreeKnowledgeCreator, Neifion, H3ilBot, BG19bot, BattyBot, Dexbot, WizWheatly, Paleface Jack and Anonymous: 20
- **Nyarlahotep** *Source:* <https://en.wikipedia.org/wiki/Nyarlahotep?oldid=775320876> *Contributors:* Bryan Derksen, Shsilver, Hephaestus, Mrwojo, Oliver Pereira, Schneelocke, Mw66, Haukurth, Khym Chanur, Phil Boswell, Swestrup, Xanzzibar, Daibhid C, Bluejay Young, Craverguy, Khaosworks, SethTisue, Phil Sandifer, Anáron, Kuralyov, Histron, T-Boy, Freakofnurture, Rich Farmbrough, Amos Wolfe, Shenme, Giraffedata, Audrey, Jason One, PoptartKing, Kz9dsr0t387346, DreamGuy, Belarius, Pegritz, Narraetsor, Marasmusine, Woohookitty, Durga2112, L., Marudubshinki, L-Zwei, Koavf, Quiddity, Bensin, FlaBot, ZoneSeek, Matt Powell, Kanthoney, The Dogandpony, SpectrumDT, Chobot, Mordicai, Saruoh, RyokoMocha, Aristoi (usurped), Gaius Cornelius, SEWilcoBot, CLAES, Halloween jack, Kkmurray, Igiffin, NielsenGW, Nimbex, Serendipodous, Groyolo, That Guy, From That Show!, Omgwtfolz, SmackBot, McGeddon, RlyehRising, Zainker, Jab843, Athaler, Kaiserb, Bluebot, Liamdaly620, Alfoor, Tamfang, Fiziker, GRuban, Nareek, Groggy Dice, Syrcatbot, Hypnosifl, Novangelis, TheFarix, Tony Fox, CmdrObot, Mika1h, Palendrom, Chris handforth, Neelix, Cydebot, Treybien, Inhumer, JLD, Ebyabe, Casliber, JustAGal, Goldenrowley, Nautilusfossil, Asfuller, TAnthony, Vultur~enwiki, Magioladitis, Johnnyfog, Bakilas, Feid-ian, Rsand21266, Ours18, Interrobamf, Natasiakith, CommonsDelinker, Ian.thomson, Zorn2006, Smoothrat, Gustav Marcus, TXiKiBoT, Ferengi, Kain Blackheart, Natg 19, 0x539, Ratagosk, Ultratone85, SieBot, Jack Merridew, New Babylon 2, Rubuskenya, Mx. Granger, Egdcldt, Sfan00 IMG, ClueBot, Jappalang, The Audient Void, MelonBot, DumZiBoT, Terr-E, Cyn, CapnZapp, Wgwwells, Addbot, Myg0tDKay, Chzz, Tassedethe, Jcb, PlankBot, Luckas~bot, Yobot, AnomieBOT, Mintrick, Snakeapletpree, Citation bot, ArthurFX, Nifky?, Xqbot, Bioman316, Komodo ninja, Ekws, JimVC3, Omnipaedista, Earlypsychosis, BrokenEye3, FrescoBot, D'ohBot, AfterFX, Tom.Reding, AlopeX1197, FoxBot, Mr Kovacks, Praetorian1974, Oppilif30, EmausBot, Oliverlyc, Axel Kockum, GoingBatty, Walmbat, Jenks24, Jay-Sebastos, ASUPDAM, Ryecatcher74, Quantamflux, RezaBot, Regulov, Veyneru, BG19bot, Flax5, Merelashinsky, Cyberbot II, Nonsuch Ned, Weirdownwithcoffee, Paleface Jack, Radein24, Justin.Parallax, G S Palmer, Alcazar77, RJANKA, Serase, Users Afraid, Guise, DivineMeaninglessness, Kadath9969, GreenC bot, Tankielite, Guilhermerdgs and Anonymous: 236
- **Rhogog** *Source:* <https://en.wikipedia.org/wiki/Rhogog?oldid=704881311> *Contributors:* SmackBot, Mika1h, ThatOneGuy, MarshBot, Darklilac, Addbot, Fortdj33, Paraitus and Anonymous: 1
- **Shub-Niggurath** *Source:* <https://en.wikipedia.org/wiki/Shub-Niggurath?oldid=781164636> *Contributors:* Bryan Derksen, Zoe, Nknight, Mrwojo, Wwwwolf, Dori, Goblin, Schneelocke, Gamma~enwiki, Aravindet, Wik, Litefantastic, Auric, DocWatson42, Mintleaf~enwiki, Varlaam, Daibhid C, Eequor, Gadfium, Khaosworks, Urhixidur, Canterbury Tail, Aris Katsaris, Night Gyr, Mkosmul, Giraffedata, Daf, Babajobu, Woohookitty, Isnow, GraemeLeggett, Marudubshinki, L-Zwei, Rjwilmsi, Erebus555, Josiah Rowe, Mikes86, Sallemann, Dyrnych, Quuxplusone, SpectrumDT, Uvaduck, Retodon8, Kyorosuke, Gate2Valusia, Holycharly, Welsh, CLAES, Asarelah, Dan Harkless, Chaos syndrome, Altayr, SmackBot, RlyehRising, AnOddName, Attackmongoose85, Bluebot, Sadads, Alfoor, Tamfang, Hrimfaxi, Nareek, Syrcatbot, Andvari7, Cekil1, Shannernanner, Bland Inquisitor, Mucky38302, Mika1h, Cydebot, Kirkesque, Awakeandalive1, Headbomb, Picus viridis, Dekkanar, TTN, Geniac, Tedickey, R'n'B, RWyn, Adavidb, Tokyogirl79, Black Kite, VolkovBot, Useablewikiname, Metal Gear VVVVVV, Nogard 88, ClueBot, Mezigue, Niceguyedc, Maniago, DrOxacropeles, Addbot, Favonian, Incessantmace, Nozzah, Mintrick, Materialscientist, Are you ready for IPv6?, Citation bot, LilHelpa, Ekws, Book of Eibon, Neurosys, Citation bot 4, Smuckola, AlopeX1197, Tyrogthekreep, Drexell, ClueBot NG, Larskonzack, Helpful Pixie Bot, BG19bot, Flax5, Monkbob, KH-1, InternetArchiveBot, Kadath9969, GreenC bot and Anonymous: 148
- **Clark Ashton Smith deities** *Source:* https://en.wikipedia.org/wiki/Clark_Ashton_Smith_deities?oldid=779373846 *Contributors:* Rursus, Kuralyov, Aitch Eye, InitHello, L-Zwei, Rjwilmsi, FlaBot, Kelvingreen, SmackBot, Apeloverage, Bazonka, Devilot, Nareek, RandomCritic, Jon186, Novangelis, Thijs!bot, Noclervname, Blackadder The Second, Jeffery Weskamp, Oldag07, Anchor Link Bot, Metal Moth, Addbot, Yobot, Dazedbythebell, Zanne, Tyrogthekreep, Slposey, Strike Eagle, WizWheatly, Hobbit jr, KWWight and Anonymous: 29
- **Tsathoggua** *Source:* <https://en.wikipedia.org/wiki/Tsathoggua?oldid=783689364> *Contributors:* Bryan Derksen, Schneelocke, Dagon~enwiki, Secretlondon, Robbot, Rursus, DocWatson42, Nat Krause, Aitch Eye, Grutness, Marudubshinki, BD2412, Koavf, Saruoh, Gaius Cornelius, SEWilcoBot, Gate2Valusia, CLAES, Dagonweb, Sneftel, JDSpeeder1, Algae, That Guy, From That Show!, SmackBot, RlyehRising, Hmains, Bluebot, Toughpigs, Devilot, Nareek, Stelio, Novangelis, Mika1h, ShelfSkewed, Casliber, Yro8, Vendettax, Kaini, WheelofF-ish, Magioladitis, Aswarp, Skier Dude, Signalhead, Wiae, 0x539, Goustien, Anchor Link Bot, Marselan, Ernstblumberg, Poisonink, Ad-dbot, Proxima Centauri, Debresser, Luckas~bot, Yobot, AnomieBOT, Citation bot, LilHelpa, Omnipaedista, HighFlyingFish, FrescoBot, Interwikis, Tom.Reding, Lotje, Tyrogthekreep, Obsidian Soul, Helpful Pixie Bot, MichaelSchwing, BG19bot, Flax5, Koh Rei-ma, Kannea, BattyBot, WizWheatly, Paleface Jack, Monkbob and Anonymous: 36
- **Ulthar** *Source:* <https://en.wikipedia.org/wiki/Ulthar?oldid=749517100> *Contributors:* Plop, Denni, Meggar, PoptartKing, Koavf, Quuxplusone, CLAES, Asarelah, That Guy, From That Show!, SmackBot, RlyehRising, Sadads, Nareek, Syrcatbot, O0pyromancer0o, Cerdic, Mika1h, Aminullah, Goustien, MystBot, Addbot, Citation bot, Fortdj33, BG19bot, BattyBot and Anonymous: 10
- **Xothic legend cycle** *Source:* https://en.wikipedia.org/wiki/Xothic_legend_cycle?oldid=738208588 *Contributors:* Cyde, Rholtan, Rursus, MattDP, Firsfron, Rjwilmsi, Koavf, Halloween jack, That Guy, From That Show!, SmackBot, RlyehRising, BPK2, Sadads, Colonies Chris, Ligulembot, Nareek, Syrcatbot, Tanijantsang, Headbomb, WereSpielChequers, Anchor Link Bot, Sun Creator, Citation bot, Homyakchik, DrilBot, WizWheatly, GreenC bot and Anonymous: 15
- **Y'gonolac** *Source:* <https://en.wikipedia.org/wiki/Y'gonolac?oldid=710595533> *Contributors:* Rursus, NawlinWiki, Gate2Valusia, Halloween jack, Calaschysm, SmackBot, Hydrogen Iodide, RlyehRising, Bluebot, Nareek, Mika1h, Casliber, Sixhundredandsixty-six, Truly Trivial, Addbot, Mintrick, Citation bot, Atropus, Shredguts, FreeKnowledgeCreator, Fortdj33, NawlinWacky, PigFlu Oink, Lostdrewid, RenamedUser01302013, BG19bot, BattyBot and Anonymous: 26
- **Yig** *Source:* <https://en.wikipedia.org/wiki/Yig?oldid=782785673> *Contributors:* Bryan Derksen, Olivier, Caffelice~enwiki, Natyrl, Ru-inia, Auric, Gtrmp, Wmahan, Kuralyov, Gary, BadLeprechaun, BD2412, Harmil, TexasAndroid, Gate2Valusia, CLAES, Altayr, JDSpeeder1, RlyehRising, Kevinalewis, OrphanBot, Mika1h, Alaibot, PamD, Stellmach, Jeepday, Lamro, StAnselm, Martarius, ClueBot, Zigra, XipeTotec999, Marselan, Alexbot, Addbot, Yobot, AnomieBOT, LilHelpa, Erik9bot, FrescoBot, Fortdj33, Serols, AlvaroMolina, Dr alan mcleod and Anonymous: 22

- **Yog-Sothoth** *Source:* <https://en.wikipedia.org/wiki/Yog-Sothoth?oldid=784114721> *Contributors:* Bryan Derksen, Caffelice~enwiki, Schneelocke, Gamma~enwiki, Motor, Khym Chanur, AnonMoos, Finlay McWalter, Auric, Pifactorial, Diberri, Gwalla, DocWatson42, Gracefool, FelineAvenger, Khaosworks, Kuralyov, Urhixidur, Ardonik, Spearhead, AmosWolfe, Artw, BenM, Pearle, Anthony Appleyard, QVanillaQ, Gunslinger47, Ceyockey, Robert Harper, Falcorian, Firsfron, Woohookitty, Robwingfield, L-Zwei, Rjwilmsi, Koavf, Klonimus, Nandesuka, Smithph, Yog-Sothoth~enwiki, Flowerparty, SpectrumDT, Chobot, Andyroid, Saruoh, Blue Dream, Brandnewscv, Gate2Valusia, CLAES, Yzb, Tonyfuchs1019, Anghammarad, Danharmis, SmackBot, RlyehRising, Anastrophe, Chris the speller, Bluebot, Dogbreathcanada, Nozzleman, Baa, Russtopia, Reycount, KnowledgeLord, Nareek, Syrcatbot, Dungeoneer, Martinp23, Hypnosifl, David Legrand, Octane, CmdrObot, Kwinston, Chris handforth, TheCyanid, Awakeandalive1, Raistlin Majere, Barticus88, Sochwa, Dtgriscorn, VvV, Picus viridis, Noclevername, Escarbot, Notquitethere, MarvinCZ, Kaini, New Babylon, TAnthony, ***Ria777, MWShort, Coffeepusher, Mario94606, Raja Lon Flattery, RugTimXII, CommonsDelinker, Yjwong, Ian.thomson, Burntsauce, ClueBot, The Thing That Should Not Be, Mderezynski, Boing! said Zebedee, Anaholic, Excirial, SchreiberBike, Mlaffs, DumZiBoT, Yunuswesley, Addbot, Favonian, Yobot, Amirobot, Mintrick, Citation bot, Mle02, Beastmaster73, Hpldreams, SlayerBloodySlayer, Mathdude1995ish, FreeKnowledgeCreator, FrescoBot, Adam9389, Poliocretes, Tom.Reding, Aloplex1197, Mblaise, EmausBot, Dcirovic, Medeis, Webspidrman, ClueBot NG, Lanthanum-138, BG19bot, Flax5, RichardTaco, BattyBot, The Illusive Man, ChrisGualtieri, Mogism, Weirdowithcoffee, LieutenantLatvia, Chrismorey, Diveh-sepid, Monkbob, KH-1, FindingEllipsoids, Fsmdbsm, Kadath9969 and Anonymous: 170
- **Zhar (Great Old One)** *Source:* [https://en.wikipedia.org/wiki/Zhar_\(Great_Old_One\)?oldid=702202869](https://en.wikipedia.org/wiki/Zhar_(Great_Old_One)?oldid=702202869) *Contributors:* Bryan Derksen, Marcika, Rich Farmbrough, Stemonitis, L-Zwei, Gate2Valusia, RlyehRising, Nareek, Mika1h, JunkBird, Addbot, Mps, Citation bot, Obsidian Soul, EmausBot, Frederick J. Mayer, Koh Rei-ma, BattyBot, Monkbob and Anonymous: 2
- **Cthulhu Mythos** *Source:* https://en.wikipedia.org/wiki/Cthulhu_Mythos?oldid=784440750 *Contributors:* Tobias Hoevekamp, Paul Drye, Bryan Derksen, Malcolm Farmer, Sjc, AlexWasFirst, Enchanter, TomCerule, Stevertigo, Ixfo64, Paul A, Tregoweth, Ihcoyc, Snoyes, Goblin, Caffelice~enwiki, Schneelocke, Ideyal, Paul Stansifer, Mw66, Motor, Khym Chanur, Phil Boswell, Robbot, Moncrief, Lowellian, Chris Roy, Lifefantastic, Meelar, Auric, Dehumanizer, JackofOz, JamesMLane, Silvermane, Gtrmp, Jyrl, Evahala, Netoholic, Orangethumb, Herbee, Ausir, Roadkill, Xinoph, Finn-Zoltan, Joshuaapaquin, Prosfilaes, Chowbok, Mackeriv, Steuard, Yath, Carandol~enwiki, Khaosworks, Jossi, OwenBlacker, Tatarize, Kutulu, MakeRocketGoNow, Canterbury Tail, The demiurge, Freakofnurture, Cow2001, Rich Farmbrough, Guanabot, Antaeus Feldspar, Andrew Maiman, Pavel Vozenilek, Paul August, Mashford, Bill Thayer, AmosWolfe, Neg, Eritain, Zeld~enwiki, Willerror, Minghong, Jumbuck, Phiddipus, PoptartKing, Hu, Titanium Dragon, Svartalf, Staeiou, DonQuixote, Jai dit, Alai, Nightstallion, Scarykitty, Angr, JarlaxleArtemis, Jason Palpatine, WadeSimMiser, Isnow, DESiegel, Tydaj, Kiergray, Marudubshinki, Mihau~enwiki, Samaty~enwiki, Graham87, BD2412, Qwertys, L-Zwei, Rjwilmsi, Koavf, Josiah Rowe, JamesEG, Gsp, Ian Pitchford, EMan, LeCire~enwiki, Nezu Chiza, MeltySno, Satanael, Gaius Cornelius, Oni Lukos, SEWilcoBot, Gate2Valusia, Coyote-37, ONeder Boy, CLAES, Diotti, PhilipC, Flask, Phreyan, Mholland, SFH, Zondo, Josh3580, MRxILLYRIA, Shyam, Danharmis, That Guy, From That Show!, SmackBot, Malkinann, McGeddon, Wegesrand, RlyehRising, BPK2, Yamaguchi, Hmains, Bluebot, Keegan, Silly rabbit, RayAYang, GLKeeney, Alfoor, William Allen Simpson, Fiddling Frog, Can't sleep, clown will eat me, KaiserBot, Mikeymichaels, WinstonSmith, Shunpiker, GRuban, Bansp, Derek R Bullamore, The PIPE, Liguembot, Cast, Lambiam, PoC2, Nareek, Emhilaridim, Microchip08, Slinga, Mgiganteus1, Clore, Syrcatbot, White Agent, HarryFKaplan, Midnightblueowl, Naaman Brown, Ash Loomis, Phuzion, Asatrue, Spelledasleep, Cydebot, Jack mcdonagh, Soetermans, TonyTheTiger, Headbomb, Catsmoke, Escarbot, Blarrrgy, DekuDekuplex, Spencer, NapoliRoma, New Babylon, TAnthony, Dream Focus, Siddharth Mehrotra, Steveprutz, The Myotis, Magioladitis, Kunderhill, PacificBoy, Chi-ha, Coffeepusher, Ekotkie, Mario94606, MartinBot, Axlq, R'n'B, Ian.thomson, Nohansen, Peterscartabello, NewEnglandYankee, Webwebster, Tkgd2007, Deor, Pleasantville, Jmrowland, Rtrace, AlnoktaBOT, VasilievVV, Jjaro, EduardoNeto, TXiKiBoT, Anonymous Dissident, Anna Lincoln, LinaCrow, Bearian, 0x539, Ultratone85, Billingham, Lamro, Turgan, Ebonyksye, The Devil's Advocate, Sonicology, Jpelton, Doctorfuffy, Hobartimus, Phlonx, Rotovia, LeeUSA, ClueBot, Bob1960evens, TheOldJacobite, John J. Bulten, Manishearh, CBOrgatrop, Sa'am Nobody, Howdoesitflee, ConjurusRex, Monstrim, MelonBot, Ndelang~enwiki, Tkech, Santasa99, Addbot, 34792ac, Killy mcgee, Lucas-bot, Yobot, Kjell Knudde, Gongshow, AnomieBOT, Materialscientist, Citation bot, Alexander von Reichstadt, Michael Chidester, LilHelpa, Aboutaboutabout, Xqbot, Timmyshin, The Evil IP address, GrouchoBot, 62 Misfit, Meatspider, FreeKnowledgeCreator, FrescoBot, RedBot, Jauhienij, ZEPHYROS2009, Jann, Lotje, Praetorian1974, Onel5969, Captain Thoster, EmausBot, RapiwasSushi, Lussum, ClamDip, Funden, ClueBot NG, NapoleonX, Wikininja kotf, Hyperfelix, PurpleHeartEditor, Cthuuulhuu, Helpful Pixie Bot, Xannada, Nightenbelle, Flax5, Valisnt, CitationCleanerBot, BattyBot, ChrisGualtieri, Zoidlax, Puppylimbs, XboxGamer22408, MagicatthemovieS, Jayaguru-Shishya, Monkbob, KH-1, Pratikshouts, ToonLucas22, KWWight, Jmc76, RR420, FindingEllipsoids, Coffeethecup, SmartyBootz, TheCall1937, JayJaws, Txmormon97, Everlong120, Eggbase, Mehmmuffin and Anonymous: 293
- **H. P. Lovecraft** *Source:* https://en.wikipedia.org/wiki/H._P._Lovecraft?oldid=784197397 *Contributors:* Paul Drye, Kpjas, Mav, Bryan Derksen, The Anome, Koyaanis Qatsi, BlckKnight, Malcolm Farmer, Andre Engels, Eclecticology, LA2, Danny, William Avery, Roadrunner, Kurt Jansson, Axon, Zoe, Apollia, Priori, Someone else, Stevertigo, Frecklefoot, Ubiquity, Infrogmation, JohnOwens, Kwertii, Isomorphic, Gabbe, Wapcaplet, Sannse, Plasticlax, Skysmith, Paul A, Tregoweth, Looxix~enwiki, Ahoerstemeier, Chrishorlocks, Snoyes, CatherineMunro, Den fjättrade ankan~enwiki, Emperor, Александр, Goblin, Susurrus, Rayray, Alex756, Caffelice~enwiki, Jonik, Schneelocke, Hashar, Charles Matthews, Michael Reiter, Anakolouthon, Dysprosia, Mw66, Zoicon5, DJ Clayworth, Peregrine981, TpbBradbury, Motor, Davichito, Nv8200pa, Topbanana, Mackensen, Stormie, Jeffq, Owen, Huangdi, Dimadick, Twang, Bearcat, Robbot, Astronautics~enwiki, ChrisO~enwiki, Chris Roy, Ashley Y, Wjhonson, Lesonyrra, Auric, LGagnon, JackofOz, Mushroom, Anthony, Walloon, Cecropia, FTW, David Gerard, Dbenbenn, Gtrmp, Orangemike, Ds13, Everyking, Supergee, Curps, Varlaam, Ssd, Chinasaur, LarryGilbert, Maarten van Vliet, Mboverload, Bluejay Young, Joshuaapaquin, Prosfilaes, Bobblewik, ComputerBuker, AaronW, Hob, McCann51, Bacchiad, Manuel Anastácio, Mackeriv, Andycjp, Fys, Yath, LucasVB, Quadell, Jorm, Khaosworks, Oneiros, Tubedogg, Kuralyov, Sam Hocevar, TiMike, Toshimarise, Neutrality, Urhixidur, Joyous!, Oknazevad, Jp347, D6, Atrian, Carl Henderson, Yogensha, Discospinster, Bri, Rich Farmbrough, Rhobite, Gianluigi, CABAL, MuDavid, Plasmatics, Bender235, Cuppysfriend, Deborah-jl, Waxwing slain, Calair, Swid, Zippedmartin, MBisanz, Karmafist, Chairboy, Shanes, Cacophony, Phiwum, Fuxx, Bobo192, Dralwik, Adamlock, John Vandenberg, ZayZayEM, AKGhetto, Artw, Netparrot, L33tminion, Cunningham, LostLeviathan, Willerror, DCEdwards1966, RussBlau, JesseHogan, Gbrandt, Ogress, Kuratowski's Ghost, Alansohn, Gary, Rray, CyberSkull, Philip Cross, Improv, Axl, Goldom, Mac Davis, Alex '05, Dark Shikari, Katefan0, Jplatt39, DreamGuy, Hohum, Bbsrock, Binabik80, Cromwellt, Ish ishar, Derekwfranklin, DonQuixote, RainbowOfLight, Grenavitar, Pegritz, Donw714, Pauli133, Versageek, Pymander, Goulo, Axeman89, HGB, Spellcheck, Czolgol, Kazvorpal, Dwiki, Richard Weil, Yumyumpuppies, Richwales, Splurben, Dennis Bratland, Dismas, SimonW, Zntrip, Stemonitis, Angr, The JPS, Woohookitty, LOL, Erockett, Wdyoung, Jpers36, Necroex, Skyraider, Zenoseiya, Scjessey, NeoChaosX, Exxolon, Clemmy, Chris Lincoln, KevinOKeefe, L., Jon Harald Søby, 790, DESiegel, GraemeLeggett, Virinluster, Kiergray, Mandarax, Richard-Weiss, Chandrachoodan Gopalakrishnan, Ashmoo, Graham87, A Train, Cuchullain, BD2412, Fartz, Edison, Casey Abell, Ketiltrot, Pitting, Rjwilmsi, Koavf, Kinu, RiseAbove, Amire80, Alvonruff, Mo-Al, Crazyynas, Tintazul, SeanMack, Afterwriting, Docether, Nigosh,

FlaBot, Eldamorie, Psemmusa, Winhunter, Harmil, SouthernNights, Gurch, Aloneyouaregeek, Brendan Moody, NoahB, Naturally, 2ct7, Chobot, DVdm, Bgwhite, MeltySno, Satanael, YurikBot, Mikalra, Stan2525, Jachin, RussBot, DarkAvenger, Zigamorph, Phrenology, Stormbay, Lord Jim, ShannonA, Knyght27, Megistias, EWS23, Stephen Burnett, Wiki alf, Calsicol, Ramsey Campbell, TomStewart, BrainyBroad, Andrewstevensuk, WAS, Welsh, Sylvain1972, Joelr31, Patrick Neylan, Cleared as filed, Irishguy, Anetode, D. F. Schmidt, Rmkcy87, PhilipC, Gabrielbodard, Natliskeliguten, Tony1, Zwobot, DGJM, Harami2000, Asarelah, Maunus, Inkblurt, Caroline Sanford, Smkolins, Sandstein, Alexandra Erin, Cruiser1, Lord Cancer, Thnidu, Odemars, Arthur Rubin, Canuck90, Elenthel, Ethan Mitchell, UltraMuffin, Garion96, Kubra, JDspeeder1, Serendipodous, Chaostheorem, Jayteecork, Sardanaphalus, Edenbeast, Attilios, Veinor, True Pagan Warrior, SmackBot, Ulyaoth, Sllarre, Hethatishere, Engorge W, 1dragon, Reedy, InverseHypercube, McGeddon, Unyoyega, C.Fred, Alex Ex, SkaTroma, Tchernobog, RlyehRising, RedSpruce, BPK2, Eskimbot, Arjay369, LuciferMorgan, Kintetsubuffalo, Lexo, Yopie, Antidote, Smilecolorsan, Gilliam, Blackwingbear, Hmains, ERcheck, Jazzsoul60, L.J. Brooks, Icemuon, Hotdoglives, Chris the speller, Jordansc, Bluebot, Yami Takashi, Dave B, Happydog, Persian Poet Gal, DStoykov, Jprg1966, HartzR, Wuapinmon, MalafayaBot, Greatgavini, NeoNerd, Junius49, Sbharris, Colonies Chris, Toughpigs, Fearfulsymmetry, Nonameform, Scwlong, Xchbla423, Dethme0w, Marcorox, Can't sleep, clown will eat me, OrphanBot, Bisected8, Shunpiker, Jajhill, Britmax, Badbilltucker, EndoSTEEL, Runefurb, Aldaron, Gohst, Шизомби, Bigturtle, Aelffin, Chargh, Shadow1, Lpgeffen, Wybot, Filpaul, Caelarch, The Fwanksta, Kkailas, Lord Mrakainus, The undertow, SashatoBot, Lambiam, Nishkid64, RickO5, Clown in black and yellow, Maddogmike, Ser Amantio di Nicolao, Nareek, Cdills, Kuru, John, Saywhat, Emhilradim, Microchip08, Theotherness, Guroadrunner, Spir, Rigadoun, Cardinal Wurzel, NewTestLeper79, Tk-tktk, JoshuaZ, Dumarest, Lisapollison, Neuralgroovz, Clore, Hoodinski, Syrcatbot, Spiel, The Man in Question, JHunterJ, Jehar, BillFlis, Mr Stephen, Midnightblueowl, Jgrahn, Chikako, EdC~enwiki, Dr.K., Novangelis, Naaman Brown, Peyre, Macnol, TheVariableMan, Chris Stangl, Tkeator, GuardianZ, Nylesath, BranStark, Vanished user, Iridescent, Melinda19, Dekael~enwiki, Clarityfiend, A Obeidat, Sinaloa, Cro..Scream, Sir Ophiuchus, Sckowron, LadyofShalott, The71, Ewulp, Courcelles, GiantSnowman, Ashcroftlleum, Daniel5127, Signinstranger, Threadnecromancer, Fma12, INkubusse, Unidyne, 850 C, CmdrObot, Ali strachan, Hodgson, Jaeger5432, DanGuan, Clindberg, Kris Schnee, Ruslik0, Dk1965, Matisorel, Thespike, Kylv, Evan7257, Eltimbo, Jayjaycub, Dgw, Jedislave, ShelfSkewed, Frankly Man, Chicheley, Fordmadoxfraud, Eposty, User6985, Cydebot, Dr. Ransom, Ganryuu, Kirkesey, Tryebien, Zubbis, Gogo Dodo, Bellerophon5685, Studerby, Tryster011, Diarmada, Optimist on the run, Ebyabe, Omicronpersei8, Pipatrou, Bwmcmexpi, Casliber, Andonio, Coelacan, Robsinden, Dogaroon, TonyTheTiger, Mr Rubino, Picus viridis, JustAGal, Chavando, Nick Number, Lajisikonik, Rjmail, Capeo, Natalie Erin, Noclevername, MattTweedell, AntiVandalBot, RobotG, CommanderCool1654, ObiwanKenobi, Seaphoto, Uvaphdman, Readysteadybook, Archenhaust, Cat009, Modernist, Aspensti, Tubaguy, Ghmyrtle, DCincarnate, Sluzzelin, DagosNavy, JAnDbot, Husond, Barek, MER-C, Skomorokh, Vicsar, Dsp13, The Transhumanist, Midnightreary, BeastmasterGeneral, Wumbo, Jp wright, Roleplayer, New Babylon, TAnthony, Who is like God?, MegX, Doctorhawkes, Acroterion, MC Headcase, Elizabethnet, Magiola-ditis, Kgordfilm, Dp76764, Jferro67, Hb2019, P64, Charlyz, Charlesreid1, Harelx, CTF83!, Sofa jazz man, Bobabot1, KConWiki, FrF, Hekerui, Demilich74, ForestAngel, ChibiKareshi, Shield2, Torchiest, Kleida, Boffob, Ours18, LorenzoB, Notorious P.A.T., Rmerik, JefeMixtli, JaGa, Coffeepusher, Patstuart, James chance, Mario94606, Wabba69, NMaia, MartinBot, Kronnang Dunn, Collinff, Himatsu Bushi, Axliq, Anaxial, Baharna, InnocuousPseudonym, Keith D, Zouavman Le Zouave, R'n'B, CommonsDelinker, Tat2pooch, Koristka, Shadzar, Teelie, Humanophage, J.delanoy, Andrewmgliore, Rrostrom, Robertoverbury, BriarPatchWabbit, Ichibani, Libroman, Zweiunt, LordAnubisBOT, PseudoSherlock, Dustinengstrom, Lee.crabtree, Aboutmovies, Notreallydavid, Balthazarduju, AdamBMorgan, Anti-SpamBot, RoboMaxCyberSem, Eam91, Vanished user g454XxNpUVWvxzlr, NewEnglandYankee, Master shepherd, Shoessss, Mrbusta, STBotD, Eionm, ZoneAlarm5, Serph, Lord Averoine, Idioma-bot, Squirthose, Vranak, Deor, HELLIONONE, VolkovBot, Skaraoke, Pleasantville, Dave Andrew, Uyvsdi, Jeff G., Rtrace, Him 2006, Wsriley, AlnoktaBOT, Vincent Lextrait, NsyncLuvr, WOSLinker, Magnet For Knowledge, Philip Trueman, TXiKiBoT, Galious, Mercurywoodrose, Suprah, Java7837, Omar1976, Comrade Graham, Godis-Myth, Yashton, Jorge MG, Corvus cornix, JhsBot, Mattbear~enwiki, 0x539, Josh Allain, Bluntman420, Nokom, DeeJ9000, Peterharkness, Skibz777, Lamro, Avhell, Arashikou, Falcon8765, Juliaselena, Oldwes, Temporaluser, The Devil's Advocate, Brigby, Alcaeaonid, Zybthraner, Jgalvin, AlleborgoBot, Sacularamacal13, Adman2112, ScottBackoff, IrishGothicJournal, AHMartin, Cmf19, Horus86, SieBot, StAnselm, Slatersteven, YonaBot, Umbralcorax, Geotaylor, VVVBot, Gerakibot, Kzirkel, Mungo Kitsch, Rob.bastholm, Nathan, Zeix50, Yintan, Futureonaut, Midnight walker, RockGypsy, Neil.smithson, Nite-Sirk, Flyer22 Reborn, Pachon, New Babylon 2, Ferret, Udar55, Yerp0, Wikikarmi, Transcona Slim, KoshVorlon, Lightmouse, Polbot, Dfduncan, CodeTalker, RSSStockdale, Robert McGee, PauloIapetus, Reverend Zapanaz, JohnSawyer, Correogsk, Hadit93, Fullobeans, BlackGoat138, 9eyedeel, Danny158, WikiLaurent, Bal-Sagoth HQ, Echelon83, DRTLlbrg, Precious Roy, Denisarona, Aracona, Correctonator, ImageRemovalBot, Danausplexippus, Soporacternus, Martarius, Sfan00 IMG, Jimtheob, ClueBot, Morningstar1814, Kristensson, Sennen goroshi, Venske, CaptainJae, Transporter-Man, The Thing That Should Not Be, Theseven7, ArdClose, All Hallow's Wraith, Firecrow, Hypateia, Pi zero, ColorfulNumbers, Psulham, Saddhiyama, Der Golem, Mild Bill Hiccup, TheOldJacobite, Mezigue, Niceguyedc, Jonathanrcrothead, John J. Bulten, Auntof6, Lame Name, Guldry, McMarcoP, Jeanenawhitney, Time for action, CBOrgatropo, FilmFiend21, Gaboraa, MwNNrules, JS87, SavageSpawn, Tnxman307, Scog, Luvkrafft, Greenchuck, Static 40, 6afraidof7, Mlaffs, Fellowmyhead, EncyclopediaUpdaticus, Bjdehut, Miuq, Gizmo the Schizmo, Littleteddy, OooUmbraooo, Crowsnest, DumZiBoT, Hpl7890, Darkicebot, InternetMeme, Egorzek, FallingDownForever, XLinkBot, Mronoc89, DrOxacropeles, REGULAR-NORMAL, The000inter, BodhisattvaBot, Swift as an Eagle, Serpentinight, Kintaro, Laser brain, Rocknoise, Rreagan007, Appius Psychopompos~enwiki, Doc9871, WikiDao, Vy0123, Good Olfactory, Bevildej, Hexachord, Santana99, Chasnor15, Bookbrad, Addbot, Some jerk on the Internet, Percivl, Yoenit, Jojhutton, Kongr43gpen, Loki87~enwiki, Yobmod, Leszek Jariczuk, Englishprof1955, MightySaiyan, Looie496, AndersBot, Cultwriter, SoloWing3844, AnnaFrance, Forsyth612, Favonian, Koppas, LinkFA-Bot, Quietmarc, 5 albert square, Woland1234, Aeakett, Tassedethe, Tide rolls, Starwarssnowtrooperinija, Lightbot, Dr Zimbu, Totorotroll, Zorrobot, Contributor777, Marksaman, Walter Sobchak0, Angrysockhop, Margin1522, Legobot, Dr-pickem, Lukas-bot, Yobot, EchetusXe, Fullerton Will, Mrm7924, Fraggel81, I didn't push her, Victoriaearle, Abrownneck, Arjoccolenty, FlamesIntheDark, AnomieBOT, MagnusGuyra, Kingpin13, Elm-39, ArthurBot, Aboutaboutabout, Xqbot, Daifanshi, Ep347, Erud, A davis48, Storyknife, Tethys sea, Ragityman, GrouchoBot, 0xFE, Vintagestories, One-Off Contributor, Mericet, Omnipaedista, Cresix, Wanderer999, Shiver of recognition, Wyrdone, Brutal deluxe, Volatile.memory, Chaheel Riens, RyanStrong, Nitpyck, Green Cardamom, Swholst, FreeKnowledgeCreator, Kohoutek1138, FrescoBot, Paisiello2, Gråbergs Gråa Sång, Gregoriev, Bleent, Scottehbey, Doremo, Rodneyorpeus, Uvoval, Nonexst, Citation bot 1, Calistemon, Savonneux, I dream of horses, KosmischeSynth, Jewlrzye, Jonesey95, Chaffecter, Gingerweestormy, Jefuab, The Lloigor, Wavingdragon, Lissajous, John Welles, Shotaku, Micraby, Pragmatic, FoxBot, Tnathan79, TobeBot, JokerXtreme, Professor Fiendish, SlightlyChaotic, David T Davis, Lotje, Overagainst, Fortesque666, Scorpiondevil, Praetorian1974, Donovanloucks, Reaper Eternal, Supervidin, MissFormosa, Paellataffy, RjwilmsiBot, Tchériapin, Phlegat, Zujine, EmausBot, Album, WikitanvirBot, Cham3l3on, Onerecords, Sophie, Jack Willow 88, GoingBatty, Lisa Warner, Heinousanus, Chirofan01, Dcirovic, Lithistman, Frank Scipio, The Blade of the Northern Lights, MikeyMouse10, Liblarva, Derpish, Stellabystarlight, Illegitimate Barrister, Moosalot, NexCamifex, Alpha Quadrant (alt), Eponymous, JackHeslop91, Suite1408, Chewings72, TheSouth-ernhistorian45, ChuispastonBot, Howard nyc, Ribberboy, Noghar, Lovetinkle, Helpful, ClueBot NG, Amorain, DukeNukemForever, Catlemur, Vance Mortelli, Gabriel.c.drummond.cole, ANGELUS, Proscribe, Lord Roem, SinisteR, Keogruterar, Ccarr1qwdfgb1v,

Xomthas, Rex Diablo, Widr, Sprints, Zodiacrin, NickGrayLOL, Jorgenev, Vogel2014, Helpful Pixie Bot, The rakish fellow, Curb Chain, Calabe1992, Alliloved, Billywcollins, Regulov, BG19bot, Neptune's Trident, Flax5, Pinni137, MagFlaherty, Chiroeditor, PhnomPencil, Ciaramclacken, Wiki13, Sleeping is fun, MusikAnimal, Zefelius, Vulgarism, Alasdairmacleod, Compfreak7, Pmartinoli, Mdy66, SCFoxJD, AlexRUofT, Deekaradzata, Harizotoh9, DrLatrinaWhite, Aimovoria, Trindadex, MisterMorton, DrEvelynCoppersmith, Marcocolaz, Mdpitman, DemirBajraktarevic, Cyberbot II, Ruthbrarian, SNAAAAAKE!!, I Bring You The Truth, H. P. Saucecraft, U are Brilliant, BuzyBody, Chrizzie Frizzie, The erubescient Adamite, Dexbot, Dennis Richards Montgomery, Dissident93, Gentlecollapse6, MarshManOriginal, HelicopterLlama, Periglio, TwoTwoHello, Tedewar, Dsabulsky, Carlgreymartin, Dr. Lisa Petry, Neropwnsu, Blue63duck, RussianComrade, Stenen Bijl, WizWheatly, Machteinzig, Mgelsimino, Arcane24601, Iseesky, Tommydkat, Algert Kalica, Comp.arch, Kbabej, LikanaDray, Cloudface2, Chrismorey, Tchibidou, EricsonWilliams, Wallnut tree, ReConnor500, Xyirdgaming, GKage, Monkbot, Gnodab3, Jim Carter, Pieter202, Nicola Leoni, Gideon279, Zacwill, AlltateAndres, Harknesslz, Confederateloalyst, Lonely Oatmeal, Magyar25, Rhombuth, Redditbum, Redditanus, Narky Blert, Crystallizedcarbon, Eurodyne, Greekwarrior0622, Ghost Lourde, Guerrilla Grrrl, Nikojaydin, RavenclawForLife, GeneralizationsAreBad, SnowdenFan, KWWight, Ernash nozers, JaumeAl, Nøkkenbuer, Gully Foil, KasparBot, Batman1019090, Yasnodark, Ian JJ, JJMC89, Ira Leviton, BD2412bot, FindingEllipsoids, Joaquinpereyra, Dilidor, Void burn, Bobsmithers, Sleaver2, Cabrocker459, Lovecraft scholar, Plebsunitekap, InternetArchiveBot, UwFk0OVN1D, Dshubble, The Voidwalker, GreenC bot, Blackline2011, Benostuff, Katieberling, Bender the Bot, SchamrothShake, Tylernaut314, PrimeBOT, Talkswagy2me, MasterfulNerd, Trilo byte, ThisShallbeMyUsername, JarofBees, DoctorLovecraft and Anonymous: 1506

34.16.2 Images

- **File:20100701_cthulhu_poster.jpg** *Source:* https://upload.wikimedia.org/wikipedia/commons/5/5a/20100701_cthulhu_poster.jpg *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* Większe Zło, photographed by Jakub Hafun
- **File:Ambox_important.svg** *Source:* https://upload.wikimedia.org/wikipedia/commons/b/b4/Ambox_important.svg *License:* Public domain *Contributors:* Own work, based off of Image:Ambox scales.svg *Original artist:* Dsmurat (talk · contribs)
- **File:Ambox_question.svg** *Source:* https://upload.wikimedia.org/wikipedia/commons/1/1b/Ambox_question.svg *License:* Public domain *Contributors:* Based on Image:Ambox important.svg *Original artist:* Mysid, Dsmurat, penubag
- **File:Azathoth.jpg** *Source:* <https://upload.wikimedia.org/wikipedia/commons/2/28/Azathoth.jpg> *License:* CC-BY-SA-3.0 *Contributors:* ? *Original artist:* ?
- **File:Book_collection.jpg** *Source:* https://upload.wikimedia.org/wikipedia/commons/3/3f/Book_collection.jpg *License:* CC BY-SA 3.0 *Contributors:* ? *Original artist:* ?
- **File:Commons-logo.svg** *Source:* <https://upload.wikimedia.org/wikipedia/en/4/4a/Commons-logo.svg> *License:* PD *Contributors:* ? *Original artist:* ?
- **File:Crystal_Clear_app_Community_Help.png** *Source:* https://upload.wikimedia.org/wikipedia/commons/6/64/Crystal_Clear_app_Community_Help.png *License:* LGPL *Contributors:* All Crystal Clear icons were posted by the author as LGPL on kde-look; *Original artist:* Everaldo Coelho and YellowIcon;
- **File:Cthulhu_and_R'lyeh.jpg** *Source:* https://upload.wikimedia.org/wikipedia/commons/6/62/Cthulhu_and_R%27lyeh.jpg *License:* CC-BY-SA-3.0 *Contributors:* authorupload *Original artist:* BenduKiwi
- **File:Cthulhu_sketch_by_Lovecraft.jpg** *Source:* https://upload.wikimedia.org/wikipedia/commons/8/8d/Cthulhu_sketch_by_Lovecraft.jpg *License:* Public domain *Contributors:* http://i206.photobucket.com/albums/bb197/F-N-S/Misc/65129807_dadbb202a6_o.jpg *Original artist:* Howard Phillips Lovecraft (d. 1937)
- **File:Edit-clear.svg** *Source:* <https://upload.wikimedia.org/wikipedia/en/f/f2/Edit-clear.svg> *License:* Public domain *Contributors:* The Tango! Desktop Project. *Original artist:* The people from the Tango! project. And according to the meta-data in the file, specifically: "Andreas Nilsson, and Jakub Steiner (although minimally)."
- **File:H.P._Lovecraft%7Ds_grave.jpg** *Source:* https://upload.wikimedia.org/wikipedia/commons/4/40/H.P._Lovecraft%27s_grave.jpg *License:* CC BY-SA 2.0 *Contributors:* ? *Original artist:* ?
- **File:H.P._Lovecraft_Grave_marker.jpg** *Source:* https://upload.wikimedia.org/wikipedia/commons/e/e2/H.P._Lovecraft_Grave_marker.jpg *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* Avhell
- **File:H._P._Lovecraft_Memorial_Plaque_at_22_Prospect_Street.jpg** *Source:* https://upload.wikimedia.org/wikipedia/commons/7/76/H._P._Lovecraft_Memorial_Plaque_at_22_Prospect_Street.jpg *License:* CC BY 2.0 *Contributors:* J_19 College Hill - The H. P. Lovecraft Memorial Plaque at 22 Prospect Street *Original artist:* Will Hart from Fullerton, U.S.A.
- **File:HP_Lovecraft_Memorial_Square_intersection_of_Angell_St_and_Prospect_St_in_Providence.2013-07-27.jpg** *Source:* https://upload.wikimedia.org/wikipedia/commons/1/13/HP_Lovecraft_Memorial_Square_intersection_of_Angell_St_and_Prospect_St_in_Providence.2013-07-27.jpg *License:* CC BY-SA 3.0 *Contributors:* Own work *Original artist:* Zigamorph
- **File:Hastur-the-Unspeakable-Robert-M-Price.gif** *Source:* <https://upload.wikimedia.org/wikipedia/commons/4/4f/Hastur-the-Unspeakable-Robert-M-Price.gif> *License:* CC BY-SA 4.0 *Contributors:* <http://crypt-of-cthulhu.com/lovecraftderleth.htm> *Original artist:* Robert M. Price
- **File:Howard_Phillips_Lovecraft_-_circa_1900.jpg** *Source:* https://upload.wikimedia.org/wikipedia/commons/4/41/Howard_Phillips_Lovecraft_-_circa_1900.jpg *License:* Public domain *Contributors:* De Chepachet.com, página en <http://www.chepachet.com/lovecraft.htm> e imagen en <http://www.chepachet.com/lovecraft-1900-200.jpg> *Original artist:* Unknown
- **File:Howard_Phillips_Lovecraft_in_1915_(2).jpg** *Source:* [https://upload.wikimedia.org/wikipedia/commons/d/d3/Howard_Phillips_Lovecraft_in_1915_\(2\).jpg](https://upload.wikimedia.org/wikipedia/commons/d/d3/Howard_Phillips_Lovecraft_in_1915_(2).jpg) *License:* Public domain *Contributors:* <http://www.hplovecraft.com/life/gallery.asp?PhotoID=8> *Original artist:* Unknown

- **File:Lock-green.svg** *Source:* <https://upload.wikimedia.org/wikipedia/commons/6/65/Lock-green.svg> *License:* CC0 *Contributors:* en:File:Free-to-read_lock_75.svg *Original artist:* User:Trappist the monk
- **File:Masked_man.svg** *Source:* https://upload.wikimedia.org/wikipedia/commons/9/9a/Masked_man.svg *License:* CC0 *Contributors:* <http://openclipart.org/cchost/media/files/liftarn/1243> *Original artist:* Liftarn
- **File:Nyarlahotep-par-Julien-Noirel.jpg** *Source:* <https://upload.wikimedia.org/wikipedia/commons/a/ac/Nyarlahotep-par-Julien-Noirel.jpg> *License:* CC BY-SA 4.0 *Contributors:* Own work *Original artist:* Julien Noirel (juliennoirel.ultra-book.com)
- **File:Nyarlahotep.jpg** *Source:* <https://upload.wikimedia.org/wikipedia/commons/e/ea/Nyarlahotep.jpg> *License:* CC-BY-SA-3.0 *Contributors:* ? *Original artist:* ?
- **File:Question_book-new.svg** *Source:* https://upload.wikimedia.org/wikipedia/en/9/99/Question_book-new.svg *License:* Cc-by-sa-3.0 *Contributors:* Created from scratch in Adobe Illustrator. Based on Image:Question book.png created by User:Equazcion *Original artist:* Tkgd2007
- **File:Shub-Niggurath.jpg** *Source:* <https://upload.wikimedia.org/wikipedia/commons/8/8f/Shub-Niggurath.jpg> *License:* CC-BY-SA-3.0 *Contributors:* <http://signodom.club.fr/> *Original artist:* Dominique Signoret
- **File:Sound-icon.svg** *Source:* <https://upload.wikimedia.org/wikipedia/commons/4/47/Sound-icon.svg> *License:* LGPL *Contributors:* Derivative work from Silsor's versio *Original artist:* Crystal SVG icon set
- **File:Speaker_Icon.svg** *Source:* https://upload.wikimedia.org/wikipedia/commons/2/21/Speaker_Icon.svg *License:* Public domain *Contributors:* No machine-readable source provided. Own work assumed (based on copyright claims). *Original artist:* No machine-readable author provided. Mobius assumed (based on copyright claims).
- **File:Text_document_with_red_question_mark.svg** *Source:* https://upload.wikimedia.org/wikipedia/commons/a/a4/Text_document_with_red_question_mark.svg *License:* Public domain *Contributors:* Created by bdesham with Inkscape; based upon Text-x-generic.svg from the Tango project. *Original artist:* Benjamin D. Esham (bdesham)
- **File:The_Samuel_B._Mumford_House.jpg** *Source:* https://upload.wikimedia.org/wikipedia/commons/7/7d/The_Samuel_B._Mumford_House.jpg *License:* CC BY 2.0 *Contributors:* A_22 College Hill - H. P. Lovecraft's Final Home - The Samuel B. Mumford House (1825) - 65 Prospect Street (at Meeting Street) - Looking East-South-East *Original artist:* Will Hart from Fullerton, U.S.A.
- **File:Tree_of_life_bahir_Hebrew.svg** *Source:* https://upload.wikimedia.org/wikipedia/commons/9/91/Tree_of_life_bahir_Hebrew.svg *License:* Public domain *Contributors:* Vector equivalent of File:Tree of life bahir hebrew.png based on File:Kabbalistic Tree of Life (Sephiroth).svg *Original artist:* User:AnonMoos
- **File:Tsathoggua.jpg** *Source:* <https://upload.wikimedia.org/wikipedia/commons/a/ab/Tsathoggua.jpg> *License:* CC BY 3.0 *Contributors:* Own work *Original artist:* Dagonweb
- **File:Weird_Tales_March_1944.jpg** *Source:* https://upload.wikimedia.org/wikipedia/commons/0/02/Weird_Tales_March_1944.jpg *License:* Public domain *Contributors:* Scanned cover of pulp magazine. *Original artist:* Weird Tales, Inc.
- **File:Wiki_letter_w_cropped.svg** *Source:* https://upload.wikimedia.org/wikipedia/commons/1/1c/Wiki_letter_w_cropped.svg *License:* CC-BY-SA-3.0 *Contributors:* This file was derived from Wiki letter w.svg: `` *Original artist:* Derivative work by Thumperward
- **File:Wikidata-logo.svg** *Source:* <https://upload.wikimedia.org/wikipedia/commons/f/ff/Wikidata-logo.svg> *License:* Public domain *Contributors:* Own work *Original artist:* User:Planemad
- **File:Wikiquote-logo.svg** *Source:* <https://upload.wikimedia.org/wikipedia/commons/f/fa/Wikiquote-logo.svg> *License:* Public domain *Contributors:* Own work *Original artist:* Rei-artur
- **File:Wikisource-logo.svg** *Source:* <https://upload.wikimedia.org/wikipedia/commons/4/4c/Wikisource-logo.svg> *License:* CC BY-SA 3.0 *Contributors:* Rei-artur *Original artist:* Nicholas Moreau
- **File:Ygolonacl.jpg** *Source:* <https://upload.wikimedia.org/wikipedia/en/6/64/Ygolonacl.jpg> *License:* PD *Contributors:* ? *Original artist:* ?

34.16.3 Content license

- Creative Commons Attribution-Share Alike 3.0